

Three Units in Clothing for a Senior High School Economics Class.

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THREE UNITS IN CLOTHING
FOR A
SENIOR HIGH SCHOOL HOME ECONOMICS CLASS

Submitted by

Emma A. Murphy
(B.S. in Ed., State Teachers College
at Framingham, 1934)

In partial fulfillment of requirements for
the degree of Master of Education

1946

First reader: Roy O. Billett, Professor of Education

Second reader: Leslie W. Irwin, Associate Professor of Education

Third reader

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August 30, 1946

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VI

CHAPTER IV. ALTERNATIONS OF LEARNY-MADE GARDENERS

VI

General Statement of the Unit

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CHAPTER I

THE PURPOSE OF THIS PAPER

The purpose of this study is to apply the principles of the unit method ^{1/} in the development of three units of work for a high-school clothing class. The topics chosen for these units are: (1) Choosing a Pattern and Material, (2) Buying Ready-Made Clothes, and (3) Alterations of Ready-Made Garments.

The emphasis in these units has been put on selection and care of garments rather than skill in construction. This does not signify that skill in construction is not necessary but the writer believes that the emphasis is on developing skills at present and hopes by these units to round out the clothing program and provide experiences that will function in the pupils lives now as well as later.

In the foreword of their book, The Teaching of Home-making, Hazel M. Hatcher and Mildred E. Andrews consider the changing aspects of home-economics teaching. They

1/ Roy O. Billett, Fundamentals of Secondary-School Teaching, Houghton Mifflin Company, Boston, 1940.

CHAPTER I

THE PURPOSE OF THIS PAPER

The purpose of this study is to apply the principles of the unit method in the development of three units of work for a high-school clothing class. The topics chosen for these units are: (1) Choosing a Pattern and Sewing, (2) Sewing Ready-Made Dresses, and (3) Alterations of Ready-Made Garments.

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In the forward of their book, The Teaching of Sewing, Hazel M. Fletcher and William E. Andrews consider the changing aspects of home-economics teaching. They

W. H. Miller, Fundamentals of Secondary-School Teaching, Macmillan Company, Boston, 1930.

make the following statements: ^{1/}

".....Changing social and economic conditions have recently forced us to see that in many instances the results of our present teaching methods are inadequate. Too many students are unable to plan and serve a meal at a given time even though they know how to prepare specific items for it. Too many are unable to get the best value when shopping even though they are aware of some of the misleading aspects of advertising. Too many fail to make a good appearance even though they can make a dress successfully.....

The newer method of teaching tends to change the position of the teacher from one who wholly directs class procedure to one who shares with her pupils and their parents the responsibility of setting up definite goals; choosing experiences which are based on the pupils' needs, interests, and abilities; and evaluating progress."

If the home-economics teacher is to meet the challenge of preparing pupils to act intelligently in real life situations she must find a teaching method that will be conducive to individual pupil growth. The preparation of psychological units, based on real problems in the lives of the pupils, is the logical answer to the problem.

The psychological unit method of teaching has as a basis a number of significant assumptions two of which are: ^{2/} "(1) All conscious behavior is generically problem-solving behavior, and (2) That problem-solving behavior always takes place with reference to some goal." In

^{1/} Hazel M. Hatcher, and Mildred E. Andrews, The Teaching of Homemaking, Houghton Mifflin Company, Boston, 1945, Foreword p. VI.

^{2/} Roy O. Billett, op. cit. p. 106.

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IV Hazel M. Hatcher, and Alfred E. Andrews, The Teaching of Home Economics, Houghton Mifflin Company, Boston, 1942, Foreword p. VI.

V Roy O. Biliotti, op. cit., p. 108.

Fundamentals of Secondary-School Teaching,^{1/} Roy O. Billett

sets forth the following characteristics of the goal:

- (1) The goal is a perceived result or consequence to be achieved.
- (2) The goal is always determined by some mental or physical condition of the pupil.
- (3) The goal must be well enough defined at the outset to be challenging but not so definite as to be trivial.
- (4) The goal should later prove worth the effort which was made to achieve it.
- (5) The goal can be present or anticipated.
- (6) The goal is the organizing center around which and with reference to which the new mode of response (which is the learning product) is built up.

The idea of teaching with reference to a goal is applied directly to the teaching of home economics by

Ivol Spafford^{2/} when she says:

"For genuine interest to continue throughout, the activity should be of vital concern to the learner; it should be within the capacity of the pupil to do successfully; the growth which results should be apparent; working at it should provide pleasure, either directly or through being closely related to a larger activity which affords satisfaction; progress should be readily apparent as work goes on; the time space should be of sufficient length and the difficulty of sufficient depth to challenge real effort."

Dora S. Lewis^{3/} in an article in the Journal of Home

1/ Roy O. Billett, op. cit. p. 106

2/ Ivol Spafford, Fundamentals in Teaching Home Economics, John Wiley and Sons, Inc., New York, 1935, p. 114.

3/ Dora S. Lewis "Home Economics Education in the United States Since 1934", Papers from the Sixth International Congress of Home Economics. Section entitled "In Secondary Schools" Journal of Home Economics (Sept. 1939) Vol. 31 No. 7, p. 454.

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IV Dora S. Lewis "The Unconscious Reaction in the United States Since 1921," Journal of the Sixth International Congress of Home Economics, Session entitled "In Recent Days Schools," Journal of Home Economics (Sept. 1929) Vol. 11 No. 5, p. 484.

Economics lists some objectives for a clothing class

".... to select clothing suitable to the individual, the occasion, the income; to be able to judge the value of garments and materials; and to develop skills in the alteration, or construction and care of garments." These represent the teachers' goal for the class, but they will not necessarily be the goal of each pupil.^{1/}

"Teachers must keep one fact constantly in mind. Human beings do not give other human beings goals toward which to work. In the very nature of problem-solving behavior the individual must find his own goal. The teacher can influence the pupil in his adoption of a goal in two ways: (1) The teacher can plan a classroom environment in which pupils of all types of previous experience, of aptitudes, of abilities, of interests, of aims, and of needs may be likely to find something which at once appears to the pupil to be worth working toward, and which contributes to the teacher's objectives in the course. (2) The teacher may influence in many possible ways the pupil's mental set toward a possible goal."

The unit method provides the flexibility needed to attain many different goals in one class. This is especially true in clothing classes where the degree of skill and the amount of training differs greatly with each individual pupil.^{2/}

"Because of the fact of individual differences pupils should not begin necessarily at the same place, nor proceed necessarily at the same rate, in the same direction, and in the same way. The assignment must be flexible. It must be subject to change on the

^{1/} Roy O. Billett, op. cit. p. 116

^{2/} Loc. cit. p. 175

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 be flexible. It must be subject to change as the

spur of the moment for individual pupils, without handicap to the rest of the class."

The amount of individual difference among pupils in any class can be determined in part, by a well planned testing program. Ivol Spafford^{1/} says the following about testing in the home economics field:

"Pre-testing is an important factor. Much usable learning may be acquired at home or in other classes. Girls in some communities will bring more from their home than others. The teacher must be able to evaluate such learning, building each teaching unit on previous learning. Much testing may be informal, being a minor part of the activity itself from the standpoint of time but important because it shows both the direction of learning and the amount that has taken place. Observation of conduct in out-of class situations will provide further evidence of progress in learning. Formal testing will give other data. Measurement has many aspects, its value centering in showing the teacher and the pupil what has been done, what material that has been studied is yet unlearned, and what the pupils are ready to do next."

In the second edition of Fundamentals in Teaching Home Economics, Ivol Spafford^{2/} in considering the subject of evaluation says:

"Good pretests make it possible to avoid repetition and to eliminate gaps in student experiences. They show the breath and nature of individual differences and provide a foundation for planning a program to meet individual needs."

A warning note is sounded in The Teaching of Homemaking

^{1/} Ivol Spafford, op. cit. p. 64

^{2/} Ivol Spafford, Fundamentals in Teaching Home Economics, John Wiley and Sons Inc., New York, 1942, p. 218.

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A warning note is sounded in The Technique of Testing

Ivo I. Spafford, op. cit. p. 24
Ivo I. Spafford, Handbook in Teaching Home Economics,
John Wiley and Sons Inc., New York, 1934, p. 24.

by Hazel M. Hatcher and Mildred E. Andrews^{1/} when they cautioned against putting too much confidence in test results.

"It must be remembered that a single test measures only a small fraction of a pupil's total ability: some tests evaluate ability to perform while others measure abstract reasoning power or knowledge possessed at the time of the test. Such tests are valuable only if the teacher keeps their limitations in mind and does not attempt to classify her pupils too strictly on the basis of a few tests."

While making careful provision for the individual differences in a class by the use of carefully prepared units and a well planned testing program it is well to remember that children are basically very much alike in psychological characteristics and social needs. Dr. Roy O. Billett,^{2/} under whose direction this paper was written, makes the following statements:

"The problem is not solely one of providing for individual differences. From the sociological point of view all pupils have many needs in common. Moreover, from a psychological point of view pupils are more alike than unlike.therefore the teachers' problem is two fold - first, to select and to organize for classroom presentation certain core materials (activities and experiences) likely to provide for the pupils' common social needs and psychological similarities, and from which suitable deviations may be allowed as provisions for individual differences."

The problem which faces the home-economics teacher becomes one of providing for individual differences, meanwhile remembering that all pupils are very similar. The

1/ Hazel M. Hatcher, and Mildred E. Andrews, op. cit. p. 30.

2/ Roy O. Billett, op. cit. p. 13.

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operate for all these common social needs and psycho-
logical (activities and experiences) likely to provide
for the pupils' common social needs and psychological
activities, and then which activities and experiences
is allowed as provision for individual differences."

The problem which faces the home-study teacher
becomes one of providing for individual differences, mean-
while remembering that all pupils are very similar. The

writer has tried to meet this problem in the three units in this volume. The core activities are planned to take care of the basic similarities of the pupils in a class, and all pupils are required to work on them. Additional work is provided to take care of the individual differences in the optional related activities. The optional related activities are purely voluntary and are not required of any pupil.

These units are only a part, a beginning really, of a well balanced course in clothing. The objective of such a course should be to help the pupil solve immediate and future problems in the selection, construction, and care of clothing for herself and her family.

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10. Williamson, Mauda, and Mary Stewart Lyle, Home Economics in the High School, D. Appleton-Century Company, Inc., New York, 1941.

CHAPTER II

CHOOSING A PATTERN AND MATERIAL

GENERAL STATEMENT OF THE UNIT

In making a garment the value of the finished product depends in large part upon the wise choice of a pattern and suitable material. Excellent construction cannot improve the appearance of a garment that is not suited to the wearer, and all the work put into making the garment is wasted if the materials used do not stand up under the stress of ordinary wear.

DELIMITATION OF THE UNIT

1. Good taste in clothing depends upon selecting the proper garment for the proper time and place.
2. A garment will never look exactly the same on the human figure as it does on a fashion figure because the proportion of the two figures differ as follows:
 - (a) The fashion figure is eight to ten head-lengths tall.
 - (b) The human figure is seven and one half to eight head-lengths tall.
 - (c) The average high school girl is six and one half to six and three quarters head-lengths tall.

CHAPTER II
CHOOSING A PATTERN AND MATERIAL

GENERAL PRINCIPLES OF THE ART

In making a garment the value of the finished product depends in large part upon the wise choice of a pattern and suitable material. Excellent construction cannot improve the appearance of a garment that is not suited to the wearer, and all the work put into making the garment is wasted if the material is used to get stand up under and strains of ordinary wear.

SELECTION OF THE ART

1. Good taste in selection depends upon selecting the proper pattern for the proper line and figure.
2. A garment will never look exactly the same on the human figure as it does on a fashion figure because the proportion of the two figures differs as follows:
 - (a) The fashion figure is eight to ten head-lengths tall.
 - (b) The human figure is seven and one half to eight head-lengths tall.
 - (c) The average high school girl is six and one half to six and three quarters head-lengths tall.

3. In choosing a pattern and material you should:

(a) Know your best points and how to emphasize them.

(b) Know how to conceal your poor points.

4. In choosing a pattern and material the principles of proportion, balance, and rhythm should be very carefully considered.

(a) Proportion is the relation in size of one part to another.

(b) Balance is achieved by grouping lines, shapes, and colors about a center.

(1) In formal balance the two sides of the design are identical.

(2) In informal balance the two sides of the design are equal without being identical.

(c) Rhythm is evident in a design when the eye travels without effort from one part of the design to another.

5. The design of a dress should emphasize the face as the outstanding expression of the personality of the wearer, therefore, the neckline plays an important part in making a dress becoming.

6. Horizontal lines, obtained by using wide or contrasting belts, yokes, boleros, or bands of trimming, will make

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6. Horizontal lines, obtained by using wide or contrasting belts, yokes, collars, or bands of trimming, will make

a person look shorter.

7. Tight fitting clothes make a stout figure appear larger.

8. The tall thin girl needs to have the vertical lines in her dress broken.

9. Unbroken lines from top to bottom of a garment tends to make a person look taller.

10. Unbroken vertical lines running from the neck and shoulder to the hem of the dress are desirable for a stout figure because they produce a slimming effect.

11. On a limited budget, color in clothing must be planned very carefully.

12. In choosing a color it is necessary to consider the suitability

(a) to the season

(b) for the occasion

(c) to the wearer's size

(d) to the individual coloring of hair, skin,
and eyes.

13. When selecting a color be sure it is becoming to you. Never select it just because it is the season's popular hue.

14. Hue is a term used to distinguish one color from another. The terms hue and color are interchangeable.

15. All hues in which red or yellow predominate are warm colors.

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Never select it just because it is the season's popular hue.

14. This is a test used to distinguish one color from an-

other. The terms hue and color are interchangeable.

15. All hues in which red or yellow predominates are warm

colors.

16. All hues in which blue predominates are cool colors.

17. Intensity refers to the brightness or dullness of a color.

18. Value refers to the lightness or darkness of a color. Light colors, such as pink, are called tints, dark colors, such as navy blue, are called shades.

19. Dark colors and dull fabrics make a person seem smaller because they absorb light.

20. Stiff fabrics, like taffeta, or lustrous fabrics, like satin, or bright colors make a person seem larger because they reflect light.

21. The texture of a material may make a color either becoming or unbecoming. For example, a dull black crepe may be unbecoming, whereas a black velveteen because of its texture may be very becoming.

22. The correct size pattern, the one that corresponds most nearly to your measurements, is an essential when making a garment.

23. If bust measure only is given on pattern envelope, purchase pattern by bust measure.

24. If bust and hip measures are given on pattern envelope, purchase pattern by bust measure unless your hips are two or more inches too large in proportion to bust. In the latter case purchase pattern by hip measure.

25. The size pattern needed for a skirt is determined by

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25. The size pattern needed for a skirt is determined by

the waist measure.

26. The corresponding age and bust measure are both printed on the envelope of children's patterns. Children of the same age vary greatly in size, therefore, the measure of the figure is the only safe guide to the correct size of pattern.

27. The same size pattern should be purchased for all garments, coats, suits, dresses, underwear as the manufacturer has made the correct adjustment in size for each.

28. The pattern should be purchased before the material because the style of the pattern will determine, to a great extent, the type of material used.

29. On the back of the pattern envelope there is a list of materials considered suitable for the particular pattern.

30. A sheet of directions comes with all patterns. It contains a layout, planned by experts, to aid in placing the pattern on the material, and step by step instructions for constructing the garment.

31. The amount of material needed for a specific style, size and width of material is printed on a chart on the back of every pattern envelope. The amount quoted does not allow for matching plaids or checks and does not allow for shrinkage.

32. Materials are woven in different widths and it is essential to know the width of the material in order to

the waist measure.

26. The corresponding age and bust measure are both printed on the envelope of children's patterns. Children of the same age vary greatly in size, therefore, the measure of the figure is the only safe guide to the correct size of pattern.

27. The same size pattern should be purchased for all garments, coats, suits, dresses, underwear as the manufacturer has made the correct adjustment in size for each. The pattern should be purchased before the material because the style of the pattern will determine, to a great extent, the type of material used.

28. On the back of the pattern envelope there is a list of materials considered suitable for the particular pattern. 29. A sheet of directions comes with all patterns. It contains a layout, planned by experts, to aid in placing the pattern on the material, and step by step instructions for constructing the garment.

30. The amount of material needed for a specific style, size and width of material is printed on a chart on the back of every pattern envelope. The amount quoted does not allow for matching plaids or checks and does not allow for shrinkage.

31. Materials are woven in different widths and it is essential to know the width of the material in order to

determine the yardage needed for a given pattern.

33. The most important single factor to consider in choosing material is the purpose for which it is to be used.

34. Fabrics are produced by weaving, knitting or felting.

(a) Weaving is a process in which two or more sets of yarns are interlaced at right angles to each other.

(b) Knitting is a process where one or more yarns are interlooped.

(c) Felting is a process in which loose fibers, that have not been made into yarn, are matted and pressed together.

35. More fabrics are produced by weaving than by knitting or felting because a stronger, more durable, product is obtained when the yarns are woven.

36. The weave used in making material will effect the wearing quality of the material.

37. In weaving the warp threads run lengthwise of the fabric, and the filling threads run crosswise of the fabric. The way these threads are interlaced varies with the weave as follows:

(a) Plain weave - the filling threads pass over and under the warp threads alternately.

(b) Basket weave - a variation of plain weave where two or four filling threads pass over

determine the yardage needed for a given pattern.

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(a) Plain weave - the filling threads pass over and under the warp threads alternately.

(b) Basket weave - a variation of plain weave where two or four filling threads pass over

and under two or four warp threads.

(c) Corded weave - a variation of plain weave where some yarns are heavier than others.

(d) Twill weave - filling threads pass over and under groups of warp threads at regular intervals. Each succeeding row is made by splitting the groups of warp threads, but still crossing at regular intervals. As the groups of warp threads are split by the crossing of the filling threads, diagonal lines are made in the weave.

(e) Satin weave - the filling thread passes over one and under four to twelve warp threads.

(f) Gauze weave - two warp threads are twisted from right to left as the filling thread passes through them. The next time the filling thread crosses the warp, the warp threads are twisted in the reverse direction.

(g) Pile weave - has two sets of warp threads, one of which is looped over wire during the weaving. The other set of warp threads are woven with filling threads to make a plain weave which holds the pile in place. In velvet the pile is cut, in terrycloth and Turkish toweling it is not cut.

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(g) Pile weave - has two sets of warp threads,

one of which is looped over wire during the

weaving. The other set of warp threads are

woven with filling threads to make a plain

weave which holds the pile in place. In vel-

vet the pile is cut, in terrycloth and

Turkish toweling it is not cut.

38. On the right side of a fabric with a twill weave the diagonal lines run downward from right to left.
39. Corded weaves such as grossgrain, rep, and bengaline are made by having some yarns in a plain weave heavier than others.
40. Designs may be woven into the fabric as in gingham or they may be printed on the fabric as in printed percale.
41. Under the microscope the wool fiber appears to have scales overlapping like the scales on a fish. These scales are responsible for wool shrinking and matting if it is laundered carelessly.
42. Wool fabrics may be divided into two types, worsteds and woolens.
43. In the manufacture of worsted the yarn is combed parallel before being spun. The fibers are usually from four to ten inches long.
44. In woolens the fibers lie in all directions instead of parallel to each other. The fibers are generally two to four inches long.
45. The advantages of worsteds are that they
- (a) wrinkle less than woolens.
 - (b) do not collect dust as readily as woolen.
 - (c) are more durable than woolen.
 - (d) are less likely to have defects in weave.
46. Challis, gabardine, and serge are examples of worsted.

38. On the right side of a fabric with a twill weave the diagonal lines run downward from right to left.
39. Corded weaves such as grosgrain, tory, and bengaline are made by having some yarns in a plain weave heavier than others.
40. Designs may be woven into the fabric as in gingham or they may be printed on the fabric as in printed percale.
41. Under the microscope the wool fiber appears to have scales overlapping like the scales on a fish. These scales are responsible for wool shrinking and matting if it is handled carelessly.
42. Wool fabrics may be divided into two types, worsteds and woolsens.
43. In the manufacture of worsted the yarn is combed parallel before being spun. The fibers are usually from four to ten inches long.
44. In woolsens the fibers lie in all directions instead of parallel to each other. The fibers are generally two to four inches long.
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 - (b) do not collect dust as readily as woolsens.
 - (c) are more durable than woolsens.
 - (d) are less likely to have defects in weave.
46. Challis, gabardine, and serge are examples of worsted.

47. The advantages of woolens are that they

(a) are warmer than worsted because of napped surface.

(b) are less likely to become shiny from wear.

(c) are less harsh next to the skin.

48. Woolens are softer and more elastic than worsteds but they are not as strong.

49. Virgin wool is wool made from new fleece obtained from live sheep.

50. Reprocessed wool is wool that has been rewoven from waste clippings of cloth cut away in the wholesale manufacture of garments. It has never been worn or used at any time.

51. Reused wool is wool that has been rewoven from fibers that have been worn and received wear.

52. Reprocessed wool of good quality may be superior to virgin wool of an inferior quality.

53. The Wool Products Act passed in 1940 requires any product labeled wool to be made of virgin wool and specifies that reworked wool be identified on the label either as reprocessed wool or as reused wool.

54. The cotton fiber is short but can be made into strong yarn because the natural twist in the fiber helps to hold the fibers together.

55. Linen is made from the flax fiber, which is part of

the stem of the flax plant.

56. The flax fiber is low in elasticity and therefore it wrinkles easily unless it is treated to make it crush-resistant.

57. Linen fabrics absorb moisture readily and dry more quickly than any other natural fiber.

58. Silk is a long, smooth, strong filament secreted by the silk worm. Fabrics made from silk usually are higher in cost than fabrics made from other fibers.

59. Rayons are synthetic, man-made fibers. They are made from cellulose in the form of cotton linters or wood pulp.

60. Rayon, like linen, is low in elasticity and will wrinkle easily unless treated to be crush-resistant.

61. Rayon fabrics are much weaker when they are wet than when they are dry, therefore, they should be laundered very carefully.

62. Spun rayon is made primarily from the short filaments remaining as waste in the manufacture of rayon. These short filaments are spun into yarn to resemble linen, cotton, wool, and silk.

63. White rayons do not turn yellow with age.

64. Nylon is a synthetic fiber made from coal, air, and water. The fiber is strong, smooth, and elastic.

65. Nylon absorbs very little moisture and dries very quickly. The fact that it absorbs little moisture is a

the stem of the flax plant.

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62. White rayons do not turn yellow with age.

63. Nylon is a synthetic fiber made from coal, air, and

water. The fiber is strong, smooth, and elastic.

64. Nylon absorbs very little moisture and dries very

quickly. The fact that it absorbs little moisture is a

disadvantage in its use in clothing worn next to the body.

66. Vinyon is a synthetic fiber made from natural gas, air, salt, and water. This fiber melts at a relatively low temperature.

67. Aralac is a synthetic fiber made from the casein in milk. The fiber which is used as a substitute for wool is smooth, resilient, and fairly strong.

68. Some fabrics, like velvet, have a napped surface and all pieces of pattern must be cut in the same direction.

69. In making a dress of checked or plaid material extra material must be purchased to allow for matching.

70. Some printed materials have a definite up and down. More material must be allowed when cutting a dress from such material as all pieces of pattern must go in the same direction.

71. Dye may be applied to the fiber before it is spun into yarn, after it is spun into yarn or after it is woven into cloth. Material dyed after it is woven is more apt to fade than the others.

72. Materials printed to imitate checked or plaid gingham are not good value because the pattern is very often printed slightly crooked. This makes it impossible to match the check or plaid and still maintain the true grain of the material.

73. Brand names sometimes give you a standard by which

- disadvantage in its use in clothing worn next to the body.
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68. Some fabrics, like velvet, have a napped surface and all pieces of pattern must be cut in the same direction.
69. In making a dress of checked or plaid material extra material must be purchased to allow for matching.
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71. Dye may be applied to the fiber before it is spun into yarn, after it is spun into yarn or after it is woven into cloth. Material dyed after it is woven is more apt to fade than the others.
72. Materials printed to imitate checked or plaid patterns are not good value because the pattern is very often printed slightly crooked. This makes it impossible to match the check or plaid and still maintain the true grain of the material.
73. Brand names sometimes give you a standard by which

to judge material.

74. The thread count, the number of warp threads and filling threads in one inch of fabric, is one definite indication of the value of the material.

75. Fastness of the color of material to sun, perspiration, and laundering is very important.

76. The Nafal Tested Fast Colors label, which is awarded by the National Association of Finishers of Cotton Fabrics, on colored cotton goods is a guaranty of color fastness.

77. Bellmanizing is a starch-like finish applied to sheer cottons such as organdy, voile, and batiste to make the material stiff. This finish is durable and remains after washing.

78. Mercerizing is a process that gives cotton fabrics a higher lustre, greater strength, and greater ability to absorb and hold dyes.

79. Sanforizing is a process used on cotton, linen, and rayon which guarantees that residual shrinkage will not be more than one percent.

80. Calendering is a process in which cottons are run between warm rollers to give them a luster.

81. Koroseal is a process which provides a water repellent finish.

82. Sizing in fabrics may vary from one to thirty percent. Excessive sizing indicates a fabric of poor quality because

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74. The thread count, the number of warp threads and filling threads in one inch of fabric, is one definite indication of the value of the material.
75. Fastness of the color of material to sun, perspiration, and laundering is very important.
76. The Nat'l Tested Fast Colors label, which is awarded by the National Association of Finishers of Cotton Fabrics, on colored cotton goods is a guarantee of color fastness.
77. Ballmilling is a starch-like finish applied to sheer cottons such as organdy, voile, and batiste to make the material stiff. This finish is durable and remains after washing.
78. Mercerizing is a process that gives cotton fabrics a higher luster, greater strength, and greater ability to absorb and hold dyes.
79. Sanforizing is a process used on cotton, linen, and rayon which guarantees that residual shrinkage will not be more than one percent.
80. Calendering is a process in which cottons are run between warm rollers to give them a luster.
81. Koroheel is a process which provides a water repellent finish.
82. Sizing is a finish may vary from one to thirty percent. Excessive sizing indicates a fabric of poor quality because

it is used to give the impression of strength and weight in the fabric.

83. When buying thread be certain it is fast color. Reputable brands carry this information on every spool.

84. When purchasing thread to match material the thread should be slightly darker than the fabric because the thread appears lighter when it is worked into the fabric.

85. Sewing thread varies in sizes. Colored thread is available in sizes 50-80. The larger the number the finer the thread.

86. Silk thread is sold by letters which range from A, the finest, to E, the coarsest. Sizes D and E are called buttonhole twist.

87. Mercerized cotton thread should be used on dull-finished fabrics because it is less conspicuous than silk thread.

PROBABLE INCIDENTAL AND INDIRECT LEARNING PRODUCTS

1. An understanding of the value of a well-planned wardrobe in developing poise and assurance.
2. The understanding that good workmanship is wasted on poor fabrics.
3. An appreciation of the importance of planning color in the wardrobe to suit the individual.
4. An appreciation of the value of good fabrics.
5. The development of an understanding about the appro-

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4. An appreciation of the value of good fabrics.

5. The development of an understanding about the appro-

priateness of different fabrics for different types of garments.

6. A knowledge of color, design, and fabrics that can be applied to the purchase of ready-to-wear garments as well as to patterns and yard goods.

7. A knowledge about fabrics that will be of value in purchasing bedding, draperies, table linen, and upholstery fabrics.

8. The ability to apply facts about color and design in other situations in the home.

THE UNIT ASSIGNMENT

I INTRODUCTORY ACTIVITIES

1. Give the objective test built for the unit to the class to determine the amount of learning relative to the unit that each girl has already mastered in other classes or at home.

2. Show one or more films about fibers and follow the showing with a class discussion. As cotton or rayon fabrics are used most frequently in class, films about them are most practical and interesting. Many of the films in this field are sponsored films, therefore, each teacher should review a number of films, and select the ones most suitable to her needs.

3. Have a class demonstration lesson on how to take measurements.

4. Distribute to each girl in the class a pattern envelope. Vary the types of patterns to include dresses, blouses, coats, underwear, and childrens' clothes. Have each girl study her pattern envelope carefully and note the information it contains. Have a class discussion and list on the board the many facts that can be found on the envelope of the pattern.

II CORE ACTIVITIES

1. Take your partner's measurements and have her take yours, and jot the measurements down. Change partners with another group and take the measurements again. Compare the two sets of measurements and if they agree fill in your measurement chart. 2:4-5, 4:5-6, 7:188-190.
2. Select two dress patterns for yourself from the class pattern books and trace them onto plain paper. List your reasons for your choice.
3. What principles of design should you consider in choosing a pattern? 6:45-57, 13:132-146, 14:32-73.
4. What lines are most becoming to you? 5:58-69, 2:2-3, 13:132-146.
5. Why do designs look different on the models or in the drawings than they do on the average person? 5:47-48.
6. How does proportion influence good design? 5:45-49
7. What do you mean by emphasis? 1:46-47, 5:52-55.
8. Find two examples where emphasis has been properly

4. Distribute to each girl in the class a pattern envelope. Vary the types of patterns to include dresses, blouses, coats, underwear, and children's clothes. Have each girl study her pattern envelope carefully and note the information it contains. Have a class discussion and list on the board the many facts that can be found on the envelope of the pattern.

II. CORE ACTIVITIES

1. Take your partner's measurements and have her take yours, and jot the measurements down. Change partners with another group and take the measurements again. Compare the two sets of measurements and if they agree fill in your measurement chart. 2:4-5, 4:5-6, 7:12-13.
2. Select two dress patterns for yourself from the class pattern books and trace them onto plain paper. List your reasons for your choices.
3. What principles of design should you consider in choosing a pattern? 8:45-57, 13:12-14, 14:32-73.
4. What lines are most becoming to you? 5:58-69, 8:2-3, 13:132-142.
5. Why do designs look different on the models or in the drawings than they do on the average person? 3:47-55.
6. How does proportion influence good design? 5:45-49.
7. What do you mean by emphasis? 1:46-47, 5:52-55.
8. Find two examples where emphasis has been properly

used and two where it has been poorly used.

9. Why are rhythm and balance necessary in good dress design? 1:53-54, 5:49-52.

10. How does your figure influence your choice of design in dress? 13:132-145, 8:267-281.

11. After reading about dress design examine your choice of dress patterns. Are they good for you? Why? Are they poor for you? Why?

12. Are all illustrations in fashion magazines examples of good design? Cut out four examples to illustrate your answer and mount them on 17 x 22 poster paper. Print the analysis of each design at the right of the illustration.

13. What is meant by the terms hue, value, and intensity as applied to color? 5:71-76.

14. Does season and fashion have any effect on color? 5:84-93.

15. Make a list of colors that are most becoming to you. Give the reasons for your choice. 8:74-80, 13:47-57.

16. List seven fibers used in the manufacture of cloth and give the basic facts about each. 13:58-68.

17. How does the weave effect the fabric? 5:145-153, 13:51-58.

18. List the facts you should know about material before you buy it. 2:18-19, 4:8-9, 5:161-176.

19. What finishes are used on textiles? 5:154-156.

20. What are some common terms applied to textiles?
5:156-159.
21. How do you know how much material to buy?
22. Where will you find the best guide for placing your pattern on the material? 10:20-24.
23. What size coat pattern and slip pattern would you buy if you wore a size fourteen dress?
24. If you were making a voile or organdy dress what would be the advantage of buying material that was bellmanized?
25. What do you mean by thread count? How does it indicate the quality of material?
26. How can rayon be made into material that looks like linen and wool?
27. What do you mean by material with a nap?
28. What is the advantage of buying material that is sanforized?
29. Why are cotton materials good for summer wear?
30. What are synthetic fibers? 1:473-475, 5:175-176.
31. Carefully choose a pattern for the dress you want to make in class. Trace the front and back views on plain paper. Beside the drawing write your bust and hip measure and the size pattern you plan to get. Below the drawing describe the material you are planning to use. Present this to the teacher for her approval.
32. Purchase your pattern and material.

III OPTIONAL RELATED ACTIVITIES

1. Choose a pattern of a tailored dress from the pattern book. Trace it onto the left side of $8\frac{1}{2}$ x 11 poster paper. Mount beside it three samples of material that would be suitable for it, or name and describe five fabrics that could be used in its construction.
2. Find as many samples of cotton material as you can. Cut them to a uniform size and mount them on 5 x 8 textile cards. With the aid of textile books or charts identify as many samples as you can.
3. Obtain two samples of the same piece of material three inches long by five inches wide. Mount one sample on $8\frac{1}{2}$ x 11 poster paper. Launder the second sample carefully and mount it below the first sample. Compare for fastness of color and shrinkage. Label this poster "Effects of Laundering".
4. Find a sample of woven plaid and printed plaid. Cut each on the true grain of the material and mount them on $8\frac{1}{2}$ x 11 poster paper. List the advantages and disadvantages of each. Label this poster "Woven and Printed Plaids".
5. Look through the winter issue and the summer issue of the same pattern book. Find a dress pattern that is in both issues. How has the pattern been adapted to both summer and winter wear? How would the material used differ?

6. Find five samples of material that would require extra care in placing a pattern and cutting. Cut each sample 3 x 4 inches and mount each sample at the left of a piece of 17 x 22 poster paper. Give the reason why it needs extra care beside it.
7. On a piece of poster paper 17 x 22 mount three 3 x 5 samples of coat material and under each mount four 2 x 4 samples of dress material that could be used in a wardrobe planned around the coat.
8. Collect samples of as many new fabrics as you can. Form a committee with a few other girls and mount your collection on 17 x 22 poster paper. Label your collection very carefully for display on the bulletin board.
9. Collect advertising about new fabrics and form a committee with other girls interested in this problem. Mount your collection for display purposes.
10. Form a committee of four or five interested girls and collect from members of the class any questions they may have about the new synthetic fibers that are now coming onto the market in so many new fabrics. By using reference books and advertising and by getting samples of the new fabrics, answer as many of the questions as you can, and report back to the class. Pertinent facts may be listed and a mimeograph sheet prepared for each member of the class.

11. Using graph paper make a drawing of plain weave, twill weave, basket weave, and satin weave. Have each drawing 2 x 3 inches. Cut each drawing out and mount it on 17 x 22 poster paper in a column at the left. At the right of each drawing mount two samples 2 x 3 inches of fabrics that illustrate each weave.

EVALUATIVE MATERIAL

I PENCIL-AND-PAPER TEST

SECTION I

Directions - Read the statement carefully and put a circle around the letter "T" if true or "F" if false.

1. T - F Good taste in clothing depends upon selecting garments suitable to the occasion. (1)
2. T - F An afternoon dress that is too old to wear for best is good for school wear. (1)
3. T - F The average high school girl is about six and one half head-lengths tall. (2)
4. T - F The average figure is eight to ten head-lengths tall. (2)
5. T - F The fashion drawings give a true picture of how the garment will look on the human figure. (2)
6. T - F Fashion drawings are drawn to the scale of the human figure. (2)
7. T - F You should know how to emphasize your good points. (3)

8. T - F A pattern should be chosen if it is pretty. (4)
9. T - F The principles of dominance, proportion, balance, and rhythm learned in art can be applied to dress patterns. (4)
10. T - F The neckline should receive careful consideration when choosing a pattern. (5)
11. T - F Belts that are wide or of a contrasting color are a good choice for a short girl. (6)
12. T - F Horizontal lines in a garment will make a person look shorter than they are. (6)
13. T - F Tight fitting garments makes the figure appear smaller. (7)
14. T - F The tall thin girl can wear two piece dresses to advantage. (8)
15. T - F The tall thin girl should not have unbroken vertical lines in a garment. (8)
16. T - F The princesse style dress is very well suited to a tall girl. (8)
17. T - F A short girl can appear taller by choosing a garment with lines running from top to bottom of garment. (9)
18. T - F Horizontal lines have a slimming effect on the stout figure. (10)
19. T - F Lines which form unbroken narrow panels, from neckline to hemline, are desirable for the stout figure. (10)

20. T - F It is a good idea to mix many colors in a wardrobe. (11)
21. T - F The coloring of hair, skin, and eyes should all be considered when choosing a color in a fabric. (12)
22. T - F Bright colors reflect light and make the wearer appear smaller. (12)
23. T - F The season's most popular color provides a good guide when buying material. (13)
24. T - F Hue is a term used to distinguish one color from another. (14)
25. T - F Hues in which red or yellow predominate are warm colors. (15)
26. T - F Blue is a cool color. (16)
27. T - F A dull color is very intense. (17)
28. T - F Value refers to the lightness or darkness of a color. (18)
29. T - F Colors like pink are called tints. (18)
30. T - F Dark colors are called shades. (18)
31. T - F Dark colors and dull fabrics make a person appear larger. (19)
32. T - F Bright colors tend to make a person appear smaller. (20)
33. T - F Shiny fabrics like satin should be worn by stout people. (20)

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33. T - F Shiny fabrics like satin should be worn by about people. (20)

SECTION II

Directions - A word is needed to complete each statement in column 2. These words are listed in column 1. Place in the parentheses before the word in column 1 the number of the statement in column 2 which it completes.

Column 1	Column 2
34. (4) value	1. The term used to distinguish one
() shade	color from another is
(3) intensity	2. Colors in which yellow predominates
(1) hue	are
() cool	3. The term which refers to the bright-
(5) tint	ness or dullness of a color is
(2) warm	4. The term which refers to lightness
	or darkness of a color is
	5. The term which refers to light
	colors is
	Leave 2 pairs parentheses blank.

SECTION III

Directions - Read the statement carefully and put a circle around the letter "T" if true or "F" if false.

35. T - F The texture of a material may make a color either becoming or unbecoming. (21)
36. T - F A color may be more attractive in velvet than it is in crepe. (21)
37. T - F The size pattern you purchase is not important

SECTION II

Directions - A word is needed to complete each statement in column 2. These words are listed in column 1. Place in the parentheses before the word in column 1 the number of the statement in column 2 which it completes.

Column 1	Column 2
34. (a) value	1. The term used to distinguish one color from another is
() shade	2. Colors in which yellow predominates
(3) intensity	(1) blue
(1) blue	3. The term which refers to the brightness or dullness of a color is
() cool	4. The term which refers to lightness or darkness of a color is
(3) tint	5. The term which refers to light colors is
(2) warm	Leave 6 pairs parentheses blank.

SECTION III

Directions - Read the statement carefully and put a circle around the letter "T" if true or "F" if false.

35. T - F The texture of a material may make a color either becoming or unbecoming. (21)

36. T - F A color may be more attractive in velvet than it is in crepe. (21)

37. T - F The ease pattern you purchase is not important

because it can be altered to fit you. (22)

38. T - F The bust measure usually determines the size of pattern needed. (23)
39. T - F The hip measure is not important in purchasing a dress pattern. (23)
40. T - F Skirt patterns are sold by hip measure. (25)
41. T - F The child's age is the best guide in determining the size pattern needed. (26)
42. T - F When buying a coat pattern you should get one that is one size larger than your dress pattern. (27)
43. T - F The type material you use depends in large part on the pattern you select. (28)
44. T - F The material should be purchased before you buy a pattern. (28)
45. T - F There is a list of suggested materials on the back of the pattern envelope. (29)
46. T - F The layout on the cutting guide was planned by experts. (30)
47. T - F The amount of material needed for a pattern is quoted on the back of the pattern envelope. (31)
48. T - F The amount of material quoted for a pattern does not allow for shrinkage. (31)
49. T - F The amount of material quoted on the pattern envelope allows for the matching of plaids. (31)

- because it can be altered to fit you. (22)
38. T - F The bust measure usually determines the size of pattern needed. (23)
39. T - F The hip measure is not important in purchasing a dress pattern. (23)
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48. T - F The amount of material quoted for a pattern does not allow for shrinkage. (31)
49. T - F The amount of material quoted on the pattern envelope allows for the matching of plaids. (31)

50. T - F Materials are woven in different widths. (32)
51. T - F The width of the material does not influence the amount needed for a definite pattern. (32)
52. T - F Material should be carefully chosen so that it is suited to the purpose for which it is to be used. (33)
53. T - F All fabrics are woven or knitted. (34)
54. T - F More fabrics are produced by knitting than weaving. (35)
55. T - F The weave used in making material will effect its wearing quality. (36)
56. T - F In weaving the warp threads run crosswise of the fabric. (37)
57. T - F Velvet has an uncut pile. (37)
58. T - F The right side of a fabric with a twill weave has a diagonal line running upward from right to left. (38)
59. T - F Corded weaves are more durable than plain weaves. (39)
60. T - F In gingham the pattern is woven into the fabric. (40)
61. T - F Under the microscope the wool fiber appears to have overlapping scales resembling the scales on a fish. (41)
62. T - F There are three types of wool material. (42)

SECTION IV

Directions - a word is needed to complete each statement in column 2. These words are listed in column 1. Place in the parentheses before the word in column 1 the number of the statement in column 2 which it completes.

Column 1

Column 2

- | | |
|--------------|--|
| 63. () wool | 1. A fabric for which the fiber is |
| (5) rayon | combed parallel before being spun is |
| (1) worsted | 2. A fabric containing fibers that are |
| (3) aralac | generally two to four inches long is |
| () silk | 3. A synthetic fabric sometimes used as |
| (4) linen | a substitute for woolen is |
| (2) woolen | 4. A fabric made from a natural fiber |
| | that wrinkles easily is |
| | 5. A fabric that is weaker when wet than |
| | when dry is |

Leave 2 pairs of parentheses blank.

SECTION V

Directions - Read the statement carefully and put a circle around the letter "T" if true or "F" if false.

64. T - F The fibers used in the manufacture of worsted yarn are usually from four to ten inches long. (43)
65. T - F In woolens the fibers lie in all directions instead of parallel to each other. (44)

66. T - F Worsteds are less durable and will wrinkle more than woolens. (45)
67. T - F Woolens are warmer than worsted and less likely to become shiny from wear. (47)
68. T - F Woolens are harsh to the touch. (48)
69. T - F Virgin wool is made from fleece obtained from live sheep. (49)
70. T - F Reprocessed wool has been rewoven from waste clippings. (50)
71. T - F Reused wool is the same as reprocessed wool. (51)
72. T - F Some reprocessed wool may be superior to virgin wool. (52)
73. T - F If reworked wool is used in any garment it must say so on the label. (53)
74. T - F The cotton fiber is short and therefore makes a weak yarn. (54)
75. T - F All fibers come from the animal kingdom. (55)
76. T - F Linen is made from the leaf of the flax plant. (55)
77. T - F Linen can be treated so that it will not wrinkle easily. (56)
78. T - F Linen fabrics absorb moisture and dry more quickly than any other natural fiber. (57)
79. T - F Silk is used in larger quantities than any other fiber. (58)

SECTION VI

Directions - A word is needed to complete each statement in column 2. These words are listed in column 1. Place in the parentheses before the word in column 1 the number of the statement in column 2 which it completes.

Column 1

Column 2

- | | |
|---------------|--------------------------------------|
| 80. (3) linen | 1. The fiber that is short but makes |
| (4) aralac | a strong yarn is |
| (5) rayon | 2. The fiber that dries fastest is |
| () wool | 3. The fiber made from the stem of a |
| (1) cotton | plant is |
| () vinyon | 4. The fiber made from milk is |
| (2) nylon | 5. The fiber made from cellulose is |
- Leave 2 pairs of parentheses blank.

SECTION VII

Directions - Read the statement carefully and put a circle around the letter "T" if true or "F" if false.

81. T - F The silk fiber is very short. (58)
82. T - F A synthetic fiber is a man-made fiber. (59)
83. T - F Rayon is made from wood pulp or cotton linters.
84. T - F Rayon is low in elasticity and will wrinkle easily. (60)
85. T - F Rayon fabrics become stronger when they are wet. (61)
86. T - F Spun rayon can be woven to imitate linen,

cotton, wool, and silk. (62)

87. T - F Spun rayon is made primarily from the short filaments that remain as waste in the manufacture of rayon yarn. (62)
88. T - F White rayons turn yellow with age. (63)
89. T - F Nylon is a fiber made from substances derived from coal, air, and water. (64)
90. T - F Nylon absorbs water readily. (65)
91. T - F Vinyon is an animal fiber. (66)
92. T - F Aralac is a synthetic fiber made from the casein in milk. (67)
93. T - F Aralac is used as a substitute for linen. (67)
94. T - F If material has a napped surface all the pieces of pattern must be cut in the same direction. (68)
95. T - F Extra material is needed if a fabric has a nap. (68)
96. T - F Extra material is needed to provide for matching plaids. (69)
97. T - F Some printed materials have a very definite up and down. (70)
98. T - F Fibers cannot be dyed before they are spun into yarn. (71)
99. T - F Materials dyed in the piece do not fade as readily as those dyed as yarn. (71)
100. T - F Gingham is dyed after it is woven. (71)

SECTION VIII

Directions - A word is needed to complete each statement in column 2. These words are listed in column 1. Place in the parentheses before the word in column 1 the number of the statement in column 2 which it completes.

Column 1	Column 2
101. (4) calendered	1. A permanent finish stiffening
(2) sanforized	applied on cottons to give them
(3) mercerized	a crisp appearance.
(1) bellmanized	2. A process which guarantees that
(5) koroseal	residual shrinkage will not be
	more than one percent.
	3. A process which gives cotton
	fabrics a higher lustre, greater
	strength, and greater ability to
	absorb dyes.
	4. A process in which cottons are
	run between warm rollers to give
	them a lustre.
	5. A process which provides a water
	repellant finish.

SECTION IX

Directions - Read the statement carefully and put a circle around the letter "T" if true or "F" if false.

102. T - F Materials printed to imitate gingham are good

SECTION VIII

Directions - A word is needed to complete each statement in column 2. These words are listed in column 1. Place in the parentheses before the word in column 1 the number of the statement in column 2 which it completes.

Column 1	Column 2
101. (4) calendered	1. A permanent finish stiffening
(2) unwarped	applied on cottons to give them
(3) mercerized	a crisp appearance.
(1) belmanned	2. A process which guarantees that
(5) korosed	residual shrinkage will not be
	more than one percent.
	3. A process which gives cotton
	fabrics a higher luster, greater
	strength, and greater ability to
	absorb dyes.
	4. A process in which cottons are
	run between wire rollers to give
	them a luster.
	5. A process which provides a water
	repellent finish.

SECTION IX

Directions - Read the statement carefully and put a circle around the letter "w" if true or "f" if false.

102. 1 - 2 Materials printed to imitate genuine are good

- value because they are less expensive. (72)
103. T - F Brand names are a help in judging quality of material. (73)
104. T - F The thread count is the number of warp threads and filling threads in one square inch of fabric. (74)
105. T - F The thread count is not a reliable indication of the value of a piece of material. (74)
106. T - F Color should be fast to sun, perspiration, and laundering. (75)
107. T - F Manufacturers are not interested in making fast colored material. (76)
108. T - F The process called bellmanizing is applied to wool coatings. (77)
109. T - F Mercerizing is a process used on cotton fabrics. (78)
110. T - F Cotton that has been mercerized is hard to dye. (78)
111. T - F Mercerizing weakens the fabric. (78)
112. T - F Sanforizing is a process which helps to control shrinkage. (79)
113. T - F Calendering is a process used on nylon to give it a lustre. (80)
114. T - F Koroseal is a process which provides a water repellant finish on fabrics. (81)

115. T - F Excessive sizing indicates a poor quality fabric. (82)
116. T - F The amount of sizing in fabrics may vary from one to ten percent. (82)
117. T - F Thread used on washable garments should be boil-proof. (83)
118. T - F The grade of the thread used in sewing is not important unless it shows on the outside. (83)
119. T - F When matching thread to fabric it should be the exact same color. (84)
120. T - F Silk thread is sold by letters which range from A, the finest, to E, the coarsest. (84)
121. T - F Buttonhole twist is heavy cotton thread. (84)
122. T - F Sewing thread made of cotton is available in different sizes, the larger the number the coarser the thread. (85)
123. T - F Mercerized cotton thread should be used on a dull silk crepe material. (85)

II TEACHER EVALUATION

Directions - Analyze the pupils' choices of pattern and material and rate them by the following scale:

I Applied the subject matter exceptionally well.

II Applied the subject matter very well.

III Applied the subject matter fairly well.

	I	II	III
1. Are the principles of good design carried out in the pattern chosen?	10	8	5
2. Is the design suited to the pupil?	35	30	25
3. Is the material suited to the design chosen?	30	25	20
4. Is the color becoming to the pupil?	10	8	5
5. Has the pupil applied the information of the unit in buying material?	15	10	5

Note: Number five carries a low point value because the financial condition of the child's family will influence the money available to buy material.

II. RESEARCH EVALUATION

Directions - Analyze the pupils' choices of pattern and

material and rate them by the following scales:

I Applied the subject matter exceptionally well.

II Applied the subject matter very well.

III Applied the subject matter fairly well.

III

II

1. Are the principles of good design

clearly carried out in the pattern?

5

2

10

chosen?

2. Is the design suited to the

35

30

25

quality?

3. Is the material suited to the

20

25

30

design chosen?

4. Is the color becoming to the

5

8

10

quality?

5. Has the pupil outlined the in-

formation of the unit in

5

10

15

laying materials?

Note: Number five carries a low point value be-

cause the financial condition of the child's

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CHAPTER III

BUYING READY-MADE CLOTHES

GENERAL STATEMENT OF THE UNIT

Because of the many demands put on the individual's time much clothing is now purchased ready-to-wear. Principles of color and design should be as carefully applied when selecting a ready-made garment as when choosing a pattern and material. *The basic facts of good construction learned when making a garment, can be used as guides in determining the value of ready-made garments.

DELIMITATION OF THE UNIT

1. In deciding whether to make garments at home or buy them ready-made you should consider:
 - (a) Your ability to construct a particular garment.
 - (b) The time you have available to sew.
 - (c) The comparative cost of the home-made and ready-made garment.
 - (d) The comparative value of the home-made and ready-made garment.
2. When purchasing a garment the quality of the workmanship and the fit of the garment are important.
3. When buying ready-made clothes you have the advantage of knowing how the finished product will look on you.

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DEFINITION OF THE UNIT

- I. In deciding whether to make garments at home or buy them ready-made you should consider:
 - (a) Your ability to construct a particular garment.
 - (b) The time you have available to sew.
 - (c) The comparative cost of the home-made and ready-made garment.
 - (d) The comparative value of the home-made and ready-made garment.
2. When purchasing a garment the quality of the workmanship and the fit of the garment are important.
3. When buying ready-made clothes you have the advantage of knowing how the finished product will look on you.

4. Style is more or less permanent and indicates good design and good taste.
5. Fashion refers to the prevailing style and changes quite frequently.
6. Fad is a word derived from the phrase "for a day" and indicates some extreme and passing fancy.
7. Exclusive styles are found in the expensive clothing. They are usually intricately cut and therefore difficult to copy.
8. The sizes of garments are not based on a uniform standard.
9. Garments are now being made in "proportioned" sizes. They are made to fit the tall, average, or short person.
10. The only way to determine the fit of a garment is to try it on. The garment should fit correctly when seated as well as when standing.
11. A garment should not fit too tightly because it will not look well on the person, nor wear as well as if it did not have strain on it.
12. The grain of the fabric is very important in the correct fit of a garment. The warp threads should be perpendicular to the floor at the center front and back of a garment. The filling threads at the bust line, hip, and upper arm should be parallel to the floor.
13. Garments should be purchased as near the correct size

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13. Garments should be purchased as near the correct size

as possible. Alterations sometimes spoil the effect of the design.

14. The cost of alterations add to the original cost of the garment.

15. People who are hard to fit may find it more satisfactory to have their clothes made by a dressmaker or tailor.

16. To give the greatest satisfaction new garments should fit into a well planned wardrobe.

17. Accessories should harmonize with the garments in a wardrobe. A few good accessories are better than many cheap ones.

18. Garments that are simple in design fit best into a well planned wardrobe.

19. Simple "basic" dresses fit well in a wardrobe and provide variety when used with different accessories.

20. Clothes that make the wearer conspicuous because of bright colors or extreme design are not suitable for everyday wear.

21. Elaborate clothes are easily remembered and go out of style quickly. Garments of extreme fashion are not good value because they are definitely dated.

22. A design that is pleasing in a plain fabric may not be satisfactory in a printed fabric.

23. Skimped allowance on such details as plaits, tucks,

- as possible. Alterations sometimes spoil the effect of the design.
14. The cost of alterations add to the original cost of the garment.
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21. Elaborate clothes are easily remembered and go out of style quickly. Garments of extreme fashion are not good value because they are definitely dated.
22. A design that is pleasing in a plain fabric may not be satisfactory in a printed fabric.
23. Skipped allowance on such details as plaits, tucks,

and gathers indicate a garment of poor quality.

24. Dresses made from printed material with a definite "up and down" should have the design going in one direction.

25. To save material manufacturers sometimes cut yokes and sleeves crosswise of the material. This gives a garment a poor fit and makes it less durable.

26. Seams on dresses, coats, and skirts should be wide enough to allow for minor alterations.

27. Some dresses of good quality have extra seam allowance on the underarm seams, and the side seams of the skirt, to provide for letting out.

28. Seam finishes should be durable, but not bulky. Pinking is used on firm fabrics. Other seam finishes are turning and stitching, and using silk seam binding. Overcasting is a hand finish used on seams.

29. Puckering or pulling of the fabric at the neck or armseye of a dress indicates poor construction and poor workmanship.

30. A stay-tape at the waistline of a dress prevents stretching.

31. The placket of a dress should be long enough to provide ease in putting on and taking off the dress. It should be smooth and not bulky. A zipper provides a good means of closing a placket.

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32. Good quality fabrics are essential in garments that are going to receive much wear.

33. When children are growing rapidly and there is no younger child to wear the outgrown clothing it is sometimes advisable to buy inexpensive garments that look well on the child for the short time that they will fit.

34. When buying an evening dress that will only be worn a few times, the quality of the fabric is relatively unimportant.

35. All pieces of the garment should be cut on the straight warp yarn of the goods.

36. A garment should be long enough to provide for straightening and allow for sufficient hem to serve as an edge finish and give a desirable weight at the bottom of the skirt.

37. Stitching in garments should be straight, even, not too large, and durable.

38. Machine stitching should be alike on both sides.

39. The tension of stitching should be such that the stitching does not crack when slight strain is put on the seam.

40. The quality of trimming used on a garment is important. It should be as durable as the rest of the garment. It should be cleanable if the garment is to be cleansed, or washable if the garment is to be washed. White trimming on dark dresses, especially collars and cuffs, should

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be easily removable for washing.

41. In buying a garment the cost of upkeep should be considered, for example, a dress with many plaits will be more expensive to have cleansed than a plain dress.

42. The ease with which it can be laundered should be considered when choosing a wash dress.

43. Coats require very careful selection because of their cost, and because they are usually worn for three or more seasons.

44. Wool and cotton, wool and spun rayon, wool and aralac, wool and nylon, and wool and mohair are some of the combinations of wool and other fibers used for coats and suits.

45. Loosely woven fabrics stretch and become baggy at the hips and elbows.

46. On a limited budget it is better to buy a good quality coat without fur trimming, than a poor quality coat with fur trimming.

47. Fur trimming increases the cost of cleansing.

48. The hem of a coat should continue across the facings, with the fold left open at the lower edge.

49. The hem of a well made coat is finished with the silk ribbon and is separate from the lining.

50. A coat should have a lap of at least twelve inches.

This is very important in winter coats.

be easily removable for washing.

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47. Fur trimming increases the cost of cleaning.

48. The hem of a coat should continue across the pockets,

with the fold left open at the lower edge.

49. The hem of a well made coat is finished with the silk

ribbon and is separate from the lining.

50. A coat should have a lap of at least twelve inches.

This is very important in winter coats.

51. A satisfactory coat lining should be smooth enough on the surface to allow the coat to slip on without clinging to other garments.
52. Linings made from cotton sateen wear well, but are not satisfactory because they cling to other garments.
53. Rayon fabrics are used extensively for linings.
54. Some linings are now guaranteed to last the life of the garment. These are often a twill weave of celanese or another synthetic fiber.
55. A lining fabric should be fast color and should not "crock" or rub off its color to the garment worn under it.
56. Linings should have a plait down the center back.
57. The seams of a lining should be wide enough to prevent pulling out.
58. Winter coats usually have an interlining. A soft, napped, cotton fabric is usually used in inexpensive coats. Wool interlinings are used in better-grade coats.
59. Quilted wool is often used as an interlining in better-grade coats. It is very satisfactory because it provides warmth but is not heavy.
60. The lining of a winter coat is usually hemmed separately and attached to the coat at the seams by French tacks.
61. Buttons with the eyes pierced through are most satisfactory from the standpoint of wear.

51. A satisfactory coat lining should be smooth enough on the surface to allow the coat to slide on without clinging to other garments.

52. Linings made from cotton seldom wear well, but are not satisfactory because they cling to other garments.

53. Rayon fabrics are used extensively for linings.

54. Some linings are now guaranteed to last the life of the garment. These are often a twill weave of celanese or another synthetic fiber.

55. A lining fabric should be fast color and should not "check" or rub off its color to the garment worn under it.

56. Linings should have a pleat down the center back.

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59. Quilted wool is often used as an interlining in better-grade coats. It is very satisfactory because it provides warmth but is not heavy.

60. The lining of a winter coat is usually named separately and attached to the coat at the seams by French

locks.

61. Buttons with the eyes pierced through are most satisfactory from the standpoint of wear.

62. Buttons with metal-screw eyelets or rings are very attractive, but the eyelets often pull out, making it necessary to replace all the buttons because you cannot match the ones you have.

63. Buttons on coats should be reinforced to prevent them from tearing out.

64. One good method of reinforcing buttons is to use a small stay-button on the inside of the coat.

65. Worked or bound buttonholes are satisfactory in a garment made from closely woven fabric.

66. Cloth loops or novelty fastenings should be used on loosely woven fabrics.

67. Careful attention should be given to the manner in which plaids are matched in a suit or coat. Poorly matched plaids label a garment as poor quality.

68. Jackets of suits should be judged by the same standards as coats.

69. Jackets without linings should have the seams finished with seam binding.

70. The use of skirts with blouses or sweaters provides for variety in the wardrobe.

71. Plaits in a skirt should be deep enough that they do not completely open when the wearer walks or sits down.

72. Good material for a skirt should be firm and resist creasing.

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72. Good material for a skirt should be firm and resist creasing.

73. Gored skirts are more easily cared for than pleated skirts and it costs less to have them cleansed.

74. Stout girls should avoid bright plaids and light colors in skirts.

75. Tailored blouses are attractive for school and office wear.

76. If a blouse is to be worn with a suit it is advisable to try it on with the suit jacket to make sure the neckline is satisfactory.

77. Blouses should be long enough to prevent pulling out at waistline.

78. Blouses that are to be worn for school or work should be washable. Cotton, washable rayon, and nylon are used in this type of blouse.

79. Nylon blouses launder easily and well, but have two disadvantages:

(a) unless well made they will fray easily.

(b) they are very sheer.

80. Labels vary greatly in their value to the consumer. Some give only the brand name and size, others give much detailed information.

81. Garments should carry a label giving assurance that they have been manufactured under fair labor standards.

82. In 1940 the United States Congress passed the Wool Products Labeling Act.

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- (b) The percentage of new wool and the percentage of reworked wool must be stated if any reworked wool is used.
- (c) If any other fiber than wool is used in the excess of five percent, the percentage of the other fiber used must be stated.
- (d) This information must be on the product at the time of purchases by the consumer.

84. The Federal Trade Commission has made rulings which provide that:

- (a) If a cotton garment is labeled "pre-shrunk" the label must state the maximum amount of shrinkage which may be expected.
- (b) The label on any fur article must have on it the name of the animal from which the fur was obtained.
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- (c) Any article containing rayon must be labeled to indicate the presence of rayon.
- (d) Silk, to be labeled "all silk", "pure silk", "all pure silk" or "pure dye silk", must

contain no metallic weighting.

- (e) A fabric sold as linen must be made from the flax fiber. If any other fiber is used it must say so on the label.

85. Much information on labels may not reach the consumer because the rulings apply to manufacturers' labels. In some instances the labels are removed by the retailer before the consumer sees them.

86. Price does not always indicate the quality of the product.

87. Labels on garments that are to be washed should carry information about color fastness.

88. Brand names are useful guides in selecting garments, but many reputable brands also carry good informative labels which help more than just the brand name.

89. Some labels contain directions for laundering.

90. Most garments for summer wear are more satisfactory if they are washable, and are so guaranteed on the label.

91. There are three grades of rayon yarns, First, Second, and Inferior.

92. Inferior grade rayon is not sold under a manufacturers' name, therefore, it is advisable to avoid all rayon garments which do not have a trade or brand name.

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(c) A fabric sold as linen may be made from

the flax fiber. If any other fiber is used

it must say so on the label.

35. Such information on labels may be used to compare

because the public needs to know the quality of labels. In

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ments which do not have a trade or brand name.

PROBABLE INCIDENTAL AND INDIRECT LEARNING PRODUCTS

1. The ability to see a costume as a whole and not as something made up of many unrelated parts.
2. A knowledge of good shopping procedure.
3. An appreciation of how rapidly changing fashions can influence the price of garments.
4. A knowledge of the factors that influence the price of garments other than the fabrics they contain and the labor used in constructing them.
5. An appreciation of a simple code of ethics that each consumer should follow.
6. A knowledge of how to interpret advertising.
7. An appreciation of the value of good labeling.
8. An understanding of how the consumer can help bring about better labeling and advertising.
9. A knowledge of the value of trading with a reliable retailer.
10. The application of information about labels and advertisements to household products and all merchandise purchased.

THE UNIT ASSIGNMENT

I INTRODUCTORY ACTIVITIES

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THE UNIT ASSIGNMENT

I. INTRODUCTORY ACTIVITIES

1. Have a class discussion as to how the facts they learned about color and design in Unit I can be applied to purchasing ready-made garments. After the discussion

have each girl list eight or ten different facts about color, and on a separate paper, eight or ten facts about design that should be considered when buying ready-made garments. (Optional related activity No. 1 and No. 2).

2. Compare a few ready-made garments with similar home-made garments. The garments can be supplied by the instructor or by volunteers from the class. Discuss seams, hems, buttons, fabrics, finishes, necklines, etc. Have the members note the facts considered, and have each girl list five important details of construction that should be noted when purchasing a garment. (See optional related activity No. 3).

3. Have a review discussion about fabrics. Have on hand and pass around to the class for their inspection as many pieces of wool, cotton, rayon fabrics as you can. In as many instances as possible have samples of excellent value, good value, and poor value in each material to provide the pupil with a basis of comparison.

4. Give all or part of the test prepared for the unit to the class to discover the amount of previous learning and also any weak spots that need special attention.

II CORE ACTIVITIES

1. Compare the garment you made in class with a similar ready-made garment as to the fabric, the style, the construction, and the cost. Write up your comparison on

have each girl list eight or ten different facts about color, and on a separate paper, eight or ten facts about design that should be considered when buying ready-made garments. (Optional related activity No. 1 and No. 2).

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4. Give all or part of the test prepared for the unit to the class to discover the amount of previous learning and also any weak spots that need special attention.

II. CORE ACTIVITIES

1. Compare the garment you made in class with a similar ready-made garment as to the fabric, the style, the construction, and the cost. Write up your comparison on

composition paper and pass it in to the teacher.

2. What facts should influence you when you are deciding between making a garment and purchasing it ready-made?
3. List how the experience you had in constructing a garment will help you to be more intelligent in purchasing ready-made garments.
4. What did you learn about fitting a garment, when you were making your dress, that you can apply when purchasing a ready-made garment?
5. How can you apply the facts you learned when studying about choosing materials and patterns to purchasing ready-made garments?
6. Is it ever advisable to buy a garment that looks well on the wearer, but which is made of material which is inferior in quality?
7. Why is it expensive to adopt "faddish" ideas into a wardrobe?
8. How is it possible for a girl to wear size twelve in one dress and have to wear size sixteen in another?
9. What is being done to standardize the sizes of garments?
10. Why should you always try on a ready-made garment before you purchase it?
11. Why should garments be purchased as near the correct size as possible?

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9. What is being done to standardize the sizes of garments?

10. Why should you always try on a ready-made garment before you purchase it?

11. Why should garments be purchased as near the correct size as possible?

12. Why do some people find it more satisfactory to have garments made by a dressmaker or tailor rather than buy them ready-made?
13. Why is the grain of the fabric important in obtaining correct fit of a garment?
14. What test can you apply to a garment to determine whether or not it is constructed on the true grain of the fabric?
15. What details of construction should you check before purchasing a dress?
16. What are some indications of poor quality in a dress?
17. How would you expect a sixty five dollar dress to differ from a thirty five dollar dress?
18. What differences would you expect to find between an eight dollar dress and a nineteen dollar dress?
19. How would you expect a cotton chambray dress that cost four dollars to differ from one that cost fifteen dollars?
20. Why are washable dresses and blouses best for summer wear?
21. What details of faulty construction indicate a garment of poor value?
22. What is meant by the term "basic dress" and how can such a dress provide variety in a wardrobe?
23. What are the characteristics of a good placket?
24. Is it always essential to buy the best quality garment

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23. What are the characteristics of a good blouse?
24. Is it always essential to buy the best quality garment?

you can possibly afford?

25. Why is the stitching in a garment important?

26. Why is the quality of trimming on a garment very important?

27. What do you mean by the cost of upkeep? Why should this be considered when buying a garment? What factors influence the cost of upkeep?

28. Do all dresses guaranteed washable, require the same degree of skill to launder them satisfactorily?

29. What facts should you consider when buying a coat?

30. What details of construction can be found in a well made coat?

31. Why is the term "all wool" on a label misleading?

32. What factors influence your choice of a coat?

33. What are the characteristics of satisfactory coat linings?

34. Why is there a plait in the back of a coat or suit lining?

35. Why do winter coats have interlinings? What materials are used in the interlinings?

36. What facts should you consider when you inspect the buttons and buttonholes on garments?

37. Should plaids in a coat, suit, or a skirt be matched?

38. How should the seams of an unlined jacket be finished?

39. What details would you look for in a good skirt?

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40. What factors should influence your choice of a blouse?
41. What is the Wool Products Labeling Act?
42. What is the Federal Trade Commission and what influence does it have on labeling?
43. Does all information on labels reach the consumer?
44. How useful are brand names in selecting garments?
45. Find one or two advertisements for "proportioned" size garments. What is their biggest selling point?
46. How can the consumer help bring about better labeling of products?
47. Find as many labels as you can from garments that have been purchased recently and bring them to class.

III OPTIONAL RELATED ACTIVITIES

1. Form a committee of four with the approval of the instructor. Take the lists the class prepared that deal with applying the facts learned about color when purchasing ready-made garments, and develop a complete list from them. After your list has been approved have mimeographed copies made for the class. The title of the list will be "Facts About Color to Remember When Purchasing Ready-Made Garments".
2. Form a committee of four with the approval of the instructor. Compile a complete list of facts about design that you should apply when buying ready-made garments. Use the lists of suggestions passed in by the class as a

40. What is the purpose of the study?
41. What is the scope of the study?
42. What is the research design?
43. What is the sample size?
44. What is the data collection method?
45. What is the data analysis method?
46. What is the expected outcome?
47. What is the significance of the study?
48. What is the limitation of the study?
49. What is the conclusion of the study?
50. What is the recommendation of the study?
51. What is the future research?
52. What is the ethical approval?
53. What is the informed consent?
54. What is the confidentiality?
55. What is the data security?
56. What is the data storage?
57. What is the data access?
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59. What is the data archiving?
60. What is the data deletion?
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62. What is the data disposal?
63. What is the data destruction?
64. What is the data recovery?
65. What is the data backup?
66. What is the data restore?
67. What is the data migrate?
68. What is the data sync?
69. What is the data link?
70. What is the data share?
71. What is the data connect?
72. What is the data network?
73. What is the data internet?
74. What is the data cloud?
75. What is the data server?
76. What is the data storage?
77. What is the data access?
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79. What is the data privacy?
80. What is the data protection?
81. What is the data governance?
82. What is the data management?
83. What is the data architecture?
84. What is the data engineering?
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87. What is the data visualization?
88. What is the data reporting?
89. What is the data dashboard?
90. What is the data tool?
91. What is the data platform?
92. What is the data ecosystem?
93. What is the data landscape?
94. What is the data environment?
95. What is the data culture?
96. What is the data mindset?
97. What is the data strategy?
98. What is the data vision?
99. What is the data mission?
100. What is the data goal?

basis for this list. After your list has been approved by the teacher have mimeographed copies made for the class.

Entitle your list "Facts About Design That You Should Apply When Purchasing Ready-Made Garments".

3. Form a committee of four girls and report to the instructor for suggestions and approval. Take the lists of important details of construction passed in by the class and develop a complete list from them. After your list has been approved have mimeographed copies made for the members of the class. The title of the list will be "Details to Check When Purchasing Ready-Made Garments".

4. Make a survey of the advertising in one of the popular homemaking magazines to determine the amount of information carried in most advertisements. Classify each advertisement as an excellent source of information, good source of information, or poor source of information.

5. Cut out and mount effectively three advertisements that are examples of excellent, good, and poor sources of information. Label this "Advertising as a Source of Information".

6. In one of the fashion magazines find a dress advertised for about ten dollars, another for about twenty dollars, and a third for about fifty dollars. Trace these three dresses on 17 x 22 poster paper and at the right of each list its outstanding characteristics.

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7. Find three advertisements that contain definite information and three that do not contain definite information. How do the labels without information appeal to the consumer?

8. Make a collection of advertisements of dresses, in which the dresses are pictured, from the daily paper. Classify the dresses as inexpensive, medium priced, and expensive. How do they differ? Have they any points in common?

EVALUATIVE MATERIAL

PENCIL-AND-PAPER TEST

SECTION I

Directions - Read the statement carefully and put a circle around the letter "T" if true or "F" if false.

1. T - F Home-made garments usually cost less than ready-made garments containing the same quality fabric. (1)
2. T - F Home-made garments are superior to ready-made garments. (1)
3. T - F The quality of the workmanship in a garment is important. (2)
4. T - F Ready-made clothes have some definite advantages over home-made clothes. (3)
5. T - F Good design and good taste are part of good style. (4)

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5. T - F Good design and good taste are part of good style. (4)

6. T - F Fashion refers to the prevailing style and changes quite frequently. (5)
7. T - F Fads are indications of conservative trends in clothes. (6)
8. T - F The word fad comes from the phrase "for a day".(6)
9. T - F Exclusive styles are always intricately cut. (7)
10. T - F Some expensive garments are simple in design.(7)
11. T - F Exclusive designs cannot be copied. (7)
12. T - F Dresses of extreme fashions are good value because they are striking. (8)
13. T - F The sizes of garments are not standardized. (9)
14. T - F All size twelve garments are based on the same measurements. (9)
15. T - F Garments are now being made in proportioned sizes. (10)
16. T - F There are many ways to determine the fit of a ready-made garment. (11)
17. T - F The fit of a garment should be tested when seated as well as when standing. (11)
18. T - F A garment will not wear well if it is fitted too tightly. (12)
19. T - F A tight fitting garment makes the wearer look slimmer. (12)
20. T - F The grain of the fabric is not important in the correct fit of a garment.

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slimmer. (12)

20. T - F The grain of the fabric is not important in

the correct fit of a garment.

21. T - F The filling threads should be perpendicular to the floor at the center front and back of the garment. (13)
22. T - F Alterations sometimes spoil the effect of the design of a garment. (14)
23. T - F Most stores alter garments without charge. (15)
24. T - F People who are hard to fit find it more satisfactory to buy their clothes ready-made. (16)
25. T - F The entire wardrobe should be considered when purchasing a new garment. (17)
26. T - F Many inexpensive accessories help a wardrobe. (18)
27. T - F Garments that are simple in design do not fit well in a well planned wardrobe. (19)
28. T - F Basic dresses can provide variety in a wardrobe. (20)
29. T - F Bright colors are best for every day wear. (21)
30. T - F Extreme designs usually make the wearer conspicuous. (21)
31. T - F Elaborate clothes go out of style quickly. (22)
32. T - F A design that is satisfactory in a plain fabric may not be satisfactory in a printed fabric. (23)
33. T - F The amount of material allowed for plaits, tucks, and gathers is one indication of the value of a garment. (24)
34. T - F Printed materials do not have any definite up or down. (25)

21. T - F The filling threads should be perpendicular to the floor at the center front and back of the garment. (13)
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34. T - F Printed materials do not have any definite up or down. (26)

35. T - F When yokes and sleeves are cut crosswise of the material the fit of the garment is not affected. (26)
36. T - F Seams on garments should be wide enough to allow for minor alterations. (27)
37. T - F More expensive garments have wider seams than less expensive garments. (28)
38. T - F Some dresses are made with extra wide under-arm seams so they can be let out. (28)
39. T - F Seam finishes should be durable even if bulky. (29)
40. T - F Pinking is a good finish for any fabric. (29)
41. T - F Puckering of the fabric at the neck or armseye of a dress indicates poor quality. (30)
42. T - F A stay-tape is used on the hem of a dress. (31)
43. T - F A zipper makes an excellent placket closing. (32)
44. T - F A dress placket should be six inches long. (32)
45. T - F Garments for every day wear should be made from good quality fabrics. (33)
46. T - F It is always best to buy inexpensive garments for rapidly growing children. (34)
47. T - F The quality of the fabric in an evening gown is relatively unimportant. (35)
48. T - F All pieces of a garment should be cut on the straight warp yarn of the goods. (36)

49. T - F The only purpose of the hem of a skirt is to provide an edge finish. (37)
50. T - F A garment should be long enough to provide for straightening. (37)
51. T - F The stitching in garments should be large and durable. (38)
52. T - F Machine stitching should be different on each side. (39)
53. T - F Stitching that is tight will crack easily. (40)
54. T - F The quality of trimming on a garment is important. (41)
55. T - F White trimming on dark dresses should be firmly attached. (41)
56. T - F The cost of upkeep of a dress with many plaits is greater than the upkeep of a plain dress. (42)
57. T - F If a dress is guaranteed washable it is easy to launder. (43)
58. T - F Coats require very careful selection because they are worn three or more seasons. (44)
59. T - F Coats and suits should be made from all wool fabrics. (45)
60. T - F Loosely woven fabrics make good coat materials. (46)
61. T - F A winter coat should have fur trimming. (47)
62. T - F Fur trimming increases the cost of cleansing. (48)

1. The only purpose of a ... is to ... (10)
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SECTION II

Directions - Read the statement carefully and put a circle around the letter "T" if true or "F" if false.

63. T - F The hem of a coat should stop at the facings. (49)
64. T - F The fold at the lower edge of a coat facing should be left open. (49)
65. T - F The hem of a well made coat is finished with silk ribbon. (50)
66. T - F The hem of a well made coat is separate from the lining. (50)
67. T - F A winter coat should have a lap of at least twelve inches. (51)
68. T - F A satisfactory lining has a smooth surface. (52)
69. T - F Cotton sateen is a satisfactory lining fabric. (53)
70. T - F Rayon fabrics are popular for linings. (54)
71. T - F Some linings are now guaranteed for the life of the garment. (55)
72. T - F Linings do not need to be fast color as they are not going to be washed. (56)
73. T - F Linings should have a plait down the center back. (57)
74. T - F Linings should be made with narrow seams. (58)
75. T - F A winter coat should have an interlining. (59)
76. T - F A soft napped cotton fabric is used as an

interlining in inexpensive coats. (59)

77. T - F Quilted wool is used for interlining but it is not satisfactory because it is heavy. (60)
78. T - F The lining of a winter coat is not hemmed separately. (61)
79. T - F Buttons with the eyes pierced through are most satisfactory from the standpoint of wear. (62)
80. T - F Buttons with metal-screw eyelets need special care because the eyelets pull out. (63)
81. T - F Coat buttons should be reinforced to prevent them from tearing out. (64)
82. T - F Sewing the buttons on with very heavy thread is a good method of reinforcing buttons. (65)
83. T - F Worked or bound buttonholes are satisfactory on loosely woven fabric. (66)
84. T - F Novelty fastenings are best used on closely woven fabrics. (67)
85. T - F Poorly matched plaids are an indication of inferior quality. (68)
86. T - F Jackets of suits should be judged by the same standard as coats. (69)
87. T - F Jackets without linings should have pinked seams. (70)
88. T - F The use of odd skirts with blouses and sweaters provides variety in the wardrobe. (71)

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87. T - F Jackets without linings should have pinked seams. (70)
88. T - F The use of odd skirts with flounces and sweaters provides variety in the wardrobe. (71)

89. T - F Plaits in skirts should not open completely when the wearer walks or sits down. (72)
90. T - F Good material for a skirt is soft and loosely woven. (73)
91. T - F Gored skirts are more easily cared for than pleated skirts. (74)
92. T - F Bright plaid skirts are suitable for all young girls. (75)
93. T - F Frilly blouses are more generally worn by young girls than tailored blouses. (76)
94. T - F If a blouse is to be worn with a suit it should not be purchased without trying it on with the suit jacket. (77)
95. T - F Blouses should be long enough to prevent pulling out at the waistline. (78)
96. T - F All rayon blouses are washable. (79)
97. T - F Nylon blouses are easily laundered. (80)
98. T - F Nylon blouses will withstand rough treatment. (80)
99. T - F Labels vary greatly in their value to the consumer. (81)
100. T - F Some labels give only the brand name and size. (81)
101. T - F When purchasing ready-made garments you should look for the label stating that they were manufactured under fair labor standards. (82)

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102. T - F The Wool Products Labeling Act is not of much value to the consumer. (80)
103. T - F If less than five percent of a fiber is used in a fabric it need not be stated on the label. (83)
104. T - F The information required by the Wool Products Labeling Act must be on the product at the time of purchase by the consumer. (83)
105. T - F If a cotton garment is labeled "pre-shrunk" the label does not have to say the amount of shrinkage which may be expected. (84)
106. T - F There has been no improvement in labeling in recent years. (84)
107. T - F Some rulings about labels apply to manufacturer's labels. (85)
108. T - F The trend is toward less information on a label rather than more information. (84)
109. T - F Price is the best indication of the quality of a garment. (86)
110. T - F Brand names are equally as useful as good, informative labels. (88)
111. T - F There are two grades of rayon yarn, First and Inferior. (91)
112. T - F Garments made from "Inferior" grade rayon carry a label stating that fact. (92)

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CHAPTER IV

ALTERATIONS OF READY-MADE GARMENTS

GENERAL STATEMENT OF THE UNIT

Very few people can buy ready-made garments and wear them without some alteration. Often the only alteration needed is adjusting the hem, but many people have figure problems that make more extensive alteration necessary. As the cost of alterations adds to the cost of a garment it is advisable to learn how to make simple alterations in dresses and skirts.

DELIMITATION OF THE UNIT

1. When making alterations on a ready-made garment the same procedure is followed as when fitting and making a home-made garment.
2. A ready-made garment should always be tried on to determine how well it fits.
3. When fitting a garment it should be put on right side out.
4. The undergarments worn when having a garment fitted should be similar to those that will be worn with the garment.
5. A garment should fit correctly when one is seated as well as when one is standing.

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DEFINITION OF THE UNIT

1. When making alterations on a ready-made garment the same procedure is followed as when fitting and making a home-made garment.
2. A ready-made garment should always be tried on to determine how well it fits.
3. When fitting a garment it should be put on right side out.
4. The undergarments worn when having a garment fitted should be similar to those that will be worn with the garment.
5. A garment should fit correctly when one is seated as well as when one is standing.

6. A garment should not be fitted too tightly across the bust or the back.
7. The common fault with the shoulderline on a ready-made dress is that it is too long.
8. In patterns and ready-made garments the width of the shoulders is increased in the same proportion as the bust measure. This proportion is not always true of the human figure.
9. In adjusting the shoulder seam of a ready-made garment care must be taken not to change the fit of the neckline.
10. If shoulder pads are to be used in a garment, the garment should be fitted with them in place.
11. To alter the width of the shoulder seam without changing the neckline or the sleeves the following method may be used:
 - (a) Put a pin in the shoulder seam one inch away from the neckline and one inch away from the sleeve.
 - (b) Rip the shoulder seam between the pins.
 - (c) Put on the garment and pin a small lengthwise dart through the center of the back of the shoulder and take out enough to bring the armhole into the correct position.
 - (d) If this dart is wider than one fourth inch at the top (this will remove one half inch from the shoulder width) pin the amount into two parallel darts.

- (e) Remove the dress and baste the darts in place.
- (f) Stitch and press the darts.
- (g) Increase the dart, or gathers, in the front of the shoulder and take out as much fullness as was removed from the back.
- (h) Stitch the shoulder seam.
- (i) Press the dress and replace the shoulder pads.

12. In a garment the crosswise grain of the material at the bustline should be parallel to the floor.

13. If the crosswise grain of the material at the bust is not parallel to the floor, it can be corrected by taking a dart in the underarm seam, or at the shoulder seam as in figure 1.

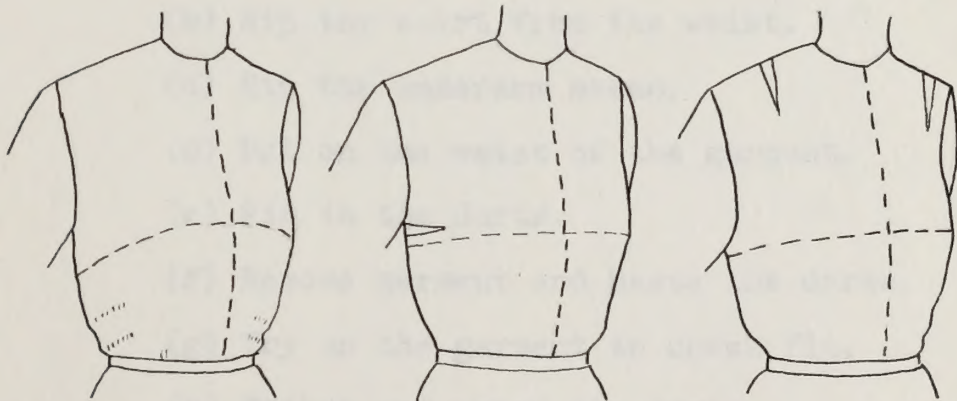


Figure 1. Position of Darts to Lift the Grain^{a/}

^{a/} Adapted from - Lucy Rathbone and Elizabeth Tarpley, Fabrics and Dress, Houghton Mifflin Company, Boston, 1943, p. 181

- (e) Remove the dress and paste the darts in place.
- (f) Stitch and press the darts.
- (g) Increase the dart, or gathers, in the front of the shoulder and take out as much fullness as was removed from the back.
- (h) Stitch the shoulder seam.
- (i) Press the dress and replace the shoulder pads.

12. In a garment the crosswise grain of the material at the bustline should be parallel to the floor.

13. If the crosswise grain of the material at the bust is not parallel to the floor, it can be corrected by taking a dart in the underarm seam, or at the shoulder seam as in figure 1.



Figure 1. Position of Darts to Lift the Grain

Adapted from - Lucy Rathbone and Elizabeth Tarrity,
Fabric and Dress, Houghton Mifflin Company, Boston,
 1922, p. 121

14. Diagonal wrinkles that form between the bust and underarm can be corrected by taking a dart on the underarm seam as in figure 2.

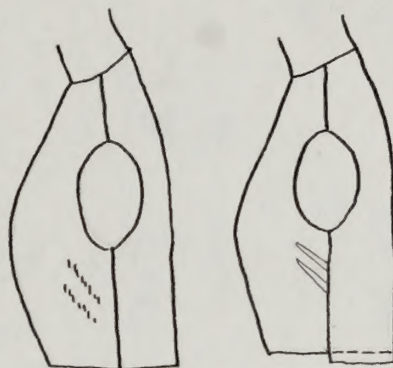


Figure 2. Diagonal Lines Corrected by Darts^{a/}

^{a/} Adapted from Laura Baxter and Alpha Latzke, You and Your Clothes, J. B. Lippincott Company, New York, 1943. p. 367.

15. To add darts on the underarm seam to lift the grain or remove wrinkles, the following method is suggested:

- (a) Remove the placket if there is one in the dress.
- (b) Rip the skirt from the waist.
- (c) Rip the underarm seams.
- (d) Put on the waist of the garment.
- (e) Pin in the darts.
- (f) Remove garment and baste the darts.
- (g) Try on the garment to check fit.
- (h) Stitch and press the darts.
- (i) Stitch underarm seam.
- (j) Join the skirt and waist.
- (k) Finish the placket.

(1) Hang the garment and adjust the hem.

16. If the armhole of a dress is altered, the sleeve will have to be altered also to keep the correct proportion between the sleeve and the armhole.

17. If the underarm seam of a waist is taken in the armhole becomes smaller. The sleeve must be taken in to fit the armhole or the armhole trimmed to its original size.

18. If the underarm seam of the waist is let out the armhole becomes larger and the sleeve must be let out also.

19. A set-in sleeve should hang straight from the tip of the shoulder and the crosswise threads should be parallel to the floor on the upper arm at the level of the armpit.

20. If the grain of the material in the sleeve drops under the arm it can be corrected by lifting the underarm part of the sleeve in the armhole as in figure 3.

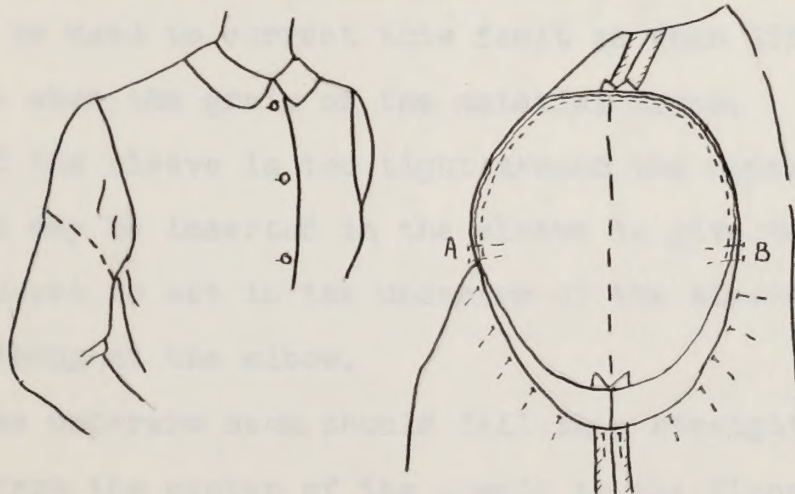


Figure 3. To Lift the Sleeve When the Grain Drops^{a/}

^{a/} Adapted from Lucy Rathbone and Elizabeth Tarpley, op. cit. p. 185.

- (1) Hang the garment and adjust the hem.
16. If the armhole of a dress is altered, the sleeve will have to be altered also to keep the correct proportion between the sleeve and the armhole.
17. If the underarm seam of a waist is taken in the armhole becomes smaller. The sleeve must be taken in to fit the armhole or the armhole trimmed to its original size.
18. If the underarm seam of the waist is let out the armhole becomes larger and the sleeve must be let out also.
19. A set-in sleeve should hang straight from the tip of the shoulder and the crosswise threads should be parallel to the floor on the upper arm at the level of the armpit.
20. If the grain of the material in the sleeve drops under the arm it can be corrected by lifting the underarm part of the sleeve in the armhole as in Figure 3.



Figure 3. To Lift the Sleeve When the Grain Drops
 Adapted from Lucy Rathbone and Elizabeth Torrey, op.
 cit., p. 183.

21. The following method could be used in lifting the grain of the material in a sleeve:

- (a) The sleeve should be ripped from point A to point B on the underarm only. (as in figure 3.)
- (b) The amount needed to straighten the grain is pinned up, usually about one half to three fourths of an inch.
- (c) The sleeve should be basted and the garment tried on to check the fit.
- (d) Stitch the new seam and trim away the excess.

22. Diagonal wrinkles that run from the top of the sleeve to the underarm indicate that the cap of the sleeve is too short. To alter this the under part of the sleeve should be lifted in the armseye as in figure 3. The same method would be used to correct this fault as when lifting the sleeve when the grain of the material drops.

23. If the sleeve is too tight around the upper arm a gusset may be inserted in the sleeve to give more fullness. The gusset is set in the underarm of the sleeve and tapers to nothing at the elbow.

24. The underarm seam should fall in a straight vertical line from the center of the armpit to the floor.

25. If the underarm seam slopes to the front and if the waistline is lifted in front, as in figure 4A, it can be

21. The following method could be used in lifting the

grain of the material in a sleeve:

(a) The sleeve should be ripped from point A

to point B on the undersleeve only. (as in

figure 3.)

(b) The amount needed to straighten the grain

is pinned up, usually about one half to

three fourths of an inch.

(c) The sleeve should be beated and the garment

tried on to check the fit.

(d) Stitch the new seam and trim away the excess.

22. Diagonal wrinkles that run from the top of the sleeve

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short. To alter this the under part of the sleeve should

be lifted in the armhole as in figure 3. The same method

would be used to correct this fault as when lifting the

sleeve when the grain of the material drops.

23. If the sleeve is too tight around the upper arm a

gusset may be inserted in the sleeve to give more fullness.

The gusset is set in the undersleeve of the sleeve and tapered

to nothing at the elbow.

24. The undersleeve seam should fall in a straight vertical

line from the center of the wrist to the elbow.

25. If the undersleeve seam slopes to the front and if the

waistline is lifted in front, as in figure 4A, it can be

corrected by taking a dart in the underarm seam at the bustline and shortening the back of the waist to correspond with the front as in figure 4B.

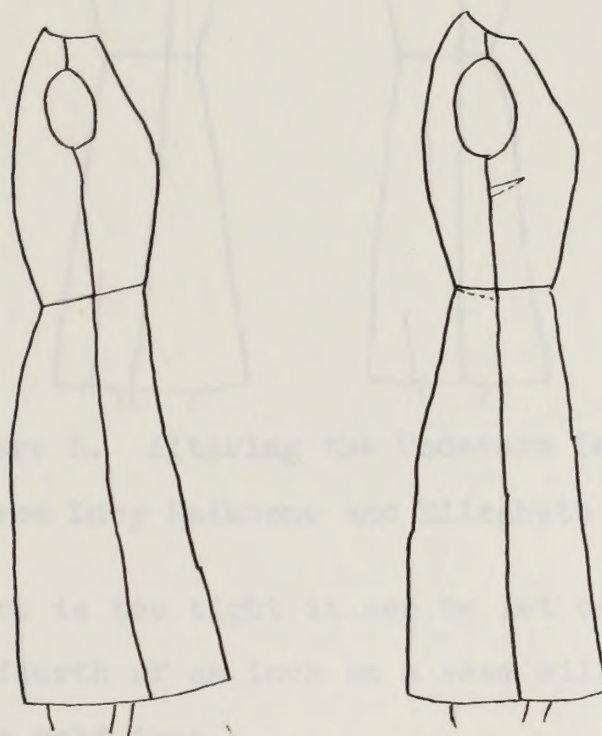


Figure 4. Altering the Underarm Seam^{a/}

^{a/} Adapted from Laura Baxter and Alpha Latzke, op. cit. p. 366.

26. If the underarm seam slopes to the front but the waistline is in the correct position as in figure 5A it can be corrected by raising the cross grain of the skirt front at the underarm seam as in figure 5B.

27. If the underarm seam slopes to the back you can correct it by raising the grain of the back as you did the front in figure 5.

corrected by taking a dart in the underarm seam at the bustline and shortening the back of the waist to correspond with the front as in figure 4B.



Figure 4. Altering the Underarm Seam

Adapted from *Pattern Making for Dressmakers*, op. cit. p. 326.

25. If the underarm seam slopes to the front but the waistline is in the correct position as in figure 5A it can be corrected by raising the cross grain of the skirt front at the underarm seam as in figure 5B.

26. If the underarm seam slopes to the back you can correct it by raising the grain of the back as you did the

front in figure 5.

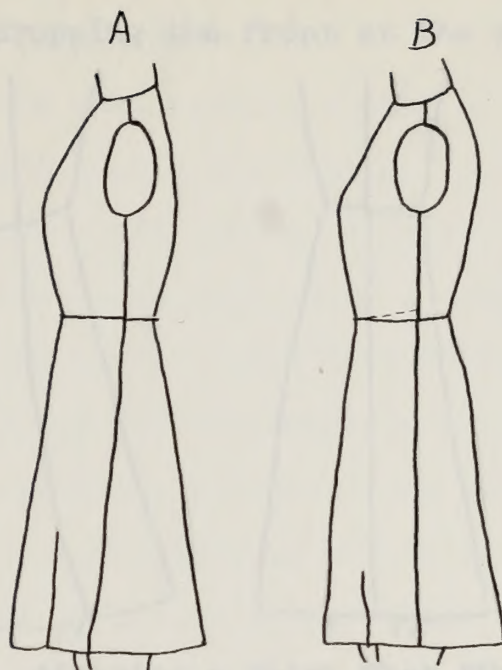


Figure 5. Altering the Underarm Seam^{a/}

^{a/} Adapted from Lucy Rathbone and Elizabeth Tarpley, op. cit. p. 183.

28. If a skirt is too tight it can be let out on the seams. One fourth of an inch on a seam will let the skirt out one half inch.

29. If a gored skirt is too tight but has some extra length it can be lifted at the waistline and a new waistline fitted.

30. If a skirt is too large at the hips the fullness can be taken out at the seams. The amount to be removed should be divided evenly and a small amount taken from each seam.

31. If a skirt "cups in" at the back, as in figure 6, it can be altered by lifting the back of the skirt at the

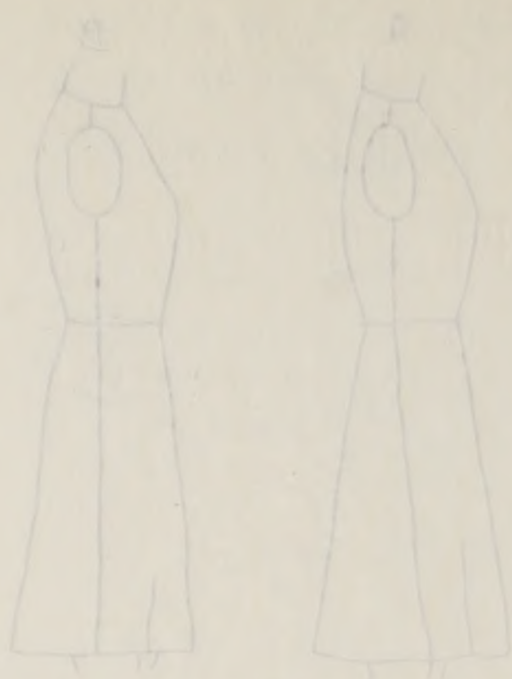


Figure 5. Altering the Underarm Seam

Adapted from Lucy Rathbone and Elizabeth Topley, op. cit. p. 183.

28. If a skirt is too tight it can be let out on the seams. One fourth of an inch on a seam will let the

skirt out one half inch.

29. If a gored skirt is too tight but has some extra length it can be lifted at the waistline and a new waistline fitted.

30. If a skirt is too large at the hips the fullness can be taken out at the seams. The amount to be removed should be divided evenly and a small amount taken from each seam.

31. If a skirt "cups in" at the back, as in Figure 6, it can be altered by lifting the back of the skirt at the

waistline and dropping the front at the waistline.

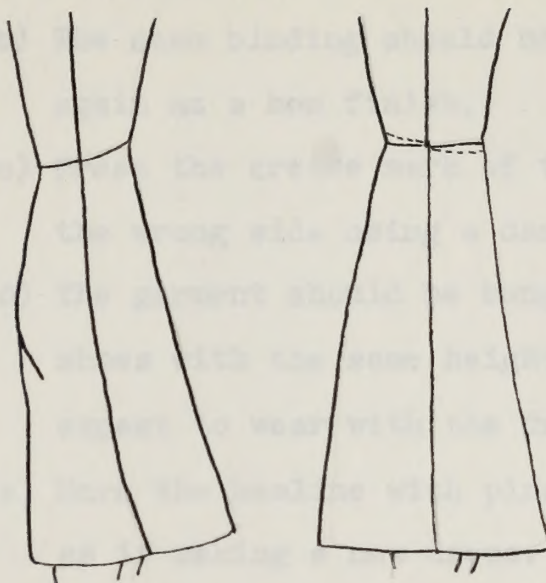


Figure 6. Altering a Skirt That "Cups In"^{a/}

^{a/} Adapted from Laura Baxter and Alpha Latzke, op. cit. p. 372.

32. Before a garment is hung and the hem adjusted the fit of the garment should be thoroughly checked because all necessary fitting should be done before the hem is finished.

33. The grain of the material around the hips should be checked to make sure the crosswise threads are parallel to the floor. If it is not correct the skirt should be adjusted at the waist to make the grain of the material parallel to the floor before the skirt is hung.

34. Before a garment is hung the underarm-line should be checked for any backward or forward swing.

35. The following procedure may be followed in altering the hemline:

(a) The hem should be ripped and the seam

waistline and grouping the front at the waistline.



Figure 8. Altering a Skirt That "Gives In"

Adapted from Louis Baxter and Alpha Laska, op. cit. p. 372.

32. Before a garment is hung and the hem adjusted the fit

of the garment should be thoroughly checked because all

necessary fitting should be done before the hem is finished.

33. The grain of the material around the hips should be

checked to make sure the crosswise threads are parallel

to the floor. If it is not correct the skirt should be

adjusted at the waist to make the grain of the material

parallel to the floor before the skirt is hung.

34. Before a garment is hung the underwaist-line should be

checked for any backward or forward swing.

35. The following procedure may be followed in altering

the neckline:

(a) The hem should be ripped and the seam

binding removed.

- (b) The seam binding should be pressed and used again as a hem finish.
- (c) Press the crease mark of the old hem from the wrong side using a damp cloth.
- (d) The garment should be hung while wearing shoes with the same height heel that you expect to wear with the dress.
- (e) Mark the hemline with pins or chalk exactly as if making a new dress.
- (f) Remove the garment and turn the hem to the wrong side of the garment pinning at the hemline.
- (g) Baste the lower edge of the hem at the hemline.
- (h) Pin the upper edge in place and try on the garment to check the hemline.
- (i) With a gauge, trim the hem evenly allowing two and one half to three inches for the hem.
- (j) Pin the hem to the garment at the seams, center back, and center front.
- (k) Adjust the extra fullness by means of tiny pleats or a gathering thread.
- (l) Finish the edge of the hem with silk seam binding or turn under the edge of the hem

- binding removed.
- (b) The seam binding should be pressed and used again as a hem finish.
- (c) Press the crease mark of the old hem from the wrong side using a damp cloth.
- (d) The garment should be hung while wearing shoes with the same height heel that you expect to wear with the dress.
- (e) Mark the hemline with pins or chalk exactly as if making a new dress.
- (f) Remove the garment and turn the hem to the wrong side of the garment pinning at the hemline.
- (g) Baste the lower edge of the hem at the hemline.
- (h) Pin the upper edge in place and try on the garment to check the hemline.
- (i) With a gauge, trim the hem evenly allowing two and one half to three inches for the hem.
- (j) Pin the hem to the garment at the seams, center back, and center front.
- (k) Adjust the extra fullness by means of tiny pleats or a gathering thread.
- (l) Finish the edge of the hem with silk seam binding or turn under the edge of the hem

one half inch and stitch it close to the edge.

(m) Baste the hem to the garment.

(n) Press the hem lightly and stitch it in by hand.

(o) Remove the bastings and press.

36. It is sometimes easier to adjust the length of a very full circular skirt by lifting it at the waist rather than by taking it off from the bottom.

PROBABLE INCIDENTAL AND INDIRECT LEARNING PRODUCTS

1. An appreciation of the improved appearance of a garment when it is correctly fitted.
2. The realization that a garment is not a bargain, no matter how inexpensive it is, if it is not cut correctly.
3. An understanding of the economic value of being able to make the needed alterations in ready-made garments.
4. The development in the pupil of an awareness of the fit of their own garments.
5. An understanding that wear or cleansing often changes the hang of garments and the hemline has to be changed.

THE UNIT ASSIGNMENT

I INTRODUCTORY ACTIVITIES

1. Give all, or part, of the test prepared for this unit to determine the amount of learning that the pupils already have on the subject of altering ready-made garments.

one half inch and attach it close to the edge.

(m) Baste the hem to the garment.

(n) Press the hem lightly and attach it in by hand.

(o) Remove the bastings and press.

38. It is sometimes easier to adjust the length of a very full skirt by lifting it at the waist rather than by taking it off from the bottom.

PROBABLY IMPORTANT AND INTERESTING PROBLEMS

1. An appreciation of the improved appearance of a garment when it is correctly fitted.

2. The realization that a garment is not a bargain, no matter how inexpensive it is, if it is not cut correctly.

3. An understanding of the economic value of being able to make the needed alterations in ready-made garments.

4. The development in the pupil of an awareness of the fit of their own garments.

5. An understanding that wear or cleaning often changes the hang of garments and the neckline has to be changed.

THE UNIT ASSIGNMENT

1. INTRODUCTORY ACTIVITIES

1. Give all, or part, of the test prepared for this unit

to determine the amount of learning that the pupils al-

ready have on the subject of altering ready-made garments.

2. Review the basic principles of fitting that were considered when making a garment. Have a class discussion on how these same principles apply to altering the fit of a garment.
3. Using the opaque projector, or posters, illustrate some of the problems in altering a garment that the class may encounter. Illustrations similar to those used in the delimitation of this unit could be used to advantage.
4. With the aid of the opaque projector, or posters, have a review discussion on making darts, hem finishes, setting in a sleeve, and finishing a placket. These details of construction are the ones most frequently used when a garment is being altered.
5. Have members of the class bring in new or worn garments that need altering. Have a demonstration lesson on the actual fitting of a few of these garments.

II CORE ACTIVITIES

1. Why is it necessary for some people to make extensive alterations to garments which they buy?
2. What is usually found to be the most common fault of the shoulderline of ready-made garments?
3. How does altering a garment compare with fitting a garment when you are making it?
4. Why should you always try on a ready-made garment before you buy it?

5. How should a garment be put on when it is being fitted?
6. What type undergarment should be worn when a garment is being fitted?
7. Why is it necessary to try the fit of a garment when seated as well as when standing?
8. Why should a garment have an "easy" fit?
9. How can the length of the shoulder seam be altered without disturbing the neck finish or the sleeve?
10. How does the use of shoulder pads effect the problem of fitting the shoulders of a dress?
11. How should the crosswise grain of the material be located at the bustline?
12. How can the grain of the material at the bustline be corrected if it droops?
13. What can be done to remove diagonal wrinkles that form between the bust and underarm?
14. What steps would you take if you had to insert a dart on the underarm seam of a ready-made dress?
15. How does changing the underarm seam effect the armscye?
16. What are some of the points to consider in determining the fit of a set-in sleeve?
17. What can be done to correct the fit of a sleeve when the grain of the material drops under the arm?
18. What is the cause of diagonal wrinkles that run from the top of the sleeve to the underarm? How can this fault

be corrected?

19. What can be done to alter the fit of a sleeve that is too tight around the upper arm?

20. What is the correct position of the underarm seam?

21. How can the underarm seam be corrected if it slopes forward?

22. How can the underarm seam be corrected if it slopes backward?

23. Describe two methods you might use to make a gored skirt larger at the waist and hips.

24. Describe the method you would use to make a six gored skirt one and one half inches smaller at the waist and hips.

25. How can the fit of a skirt that "cups in" in the back be corrected. Describe in detail all the steps necessary to complete this alteration.

26. List the important facts that should be considered before you hang a garment.

27. What procedure would you follow in altering the hemline on a dress?

28. Bring a dress or a skirt that needs altering to class, and select a partner to work with on the problem of correcting the fit of this garment.

(a) Check the fit of your partner's garment and write down what is wrong, and how you pro-

be corrected?

19. What can be done to alter the fit of a sleeve that is

too tight around the upper arm?

20. What is the correct position of the underarm seam?

21. How can the underarm seam be corrected if it slopes

forward?

22. How can the underarm seam be corrected if it slopes

backward?

23. Describe two methods you might use to make a gored

skirt larger at the waist and hips.

24. Describe the method you would use to make a six gored

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27. What procedure would you follow in altering the hem-

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28. Bring a dress or a skirt that needs altering to class,

and select a partner to work with on the problem of cor-

recting the fit of this garment.

(a) Check the fit of your partner's garment and

write down what is wrong, and how you pro-

pose to correct it.

- (b) Both girls report to the teacher, the girl who is having a garment fitted should wear it, and get the teacher's approval of the proposed changes.
- (c) Give the list of proposed changes that the teacher signed, to indicate approval, to the girl whose garment you fitted.
- (d) Reverse this procedure for the other girl.
- (e) Do the necessary ripping to make alterations possible.
- (f) Fit the garment correctly. Have the teacher check the fit.
- (g) Remove the garment and baste in the alterations. Have it checked by the teacher.
- (h) Stitch and press the garment.
- (i) Pass in the garment for marking. Pin to the garment a paper describing the alterations that were made.

III OPTIONAL RELATED ACTIVITIES

1. Consult your English teacher about writing a theme on the subject "Observing the Fit of Garments".
2. Prepare a short report, to be read to the class, on your alteration problem.
3. Make some slides to illustrate the problems you met in

- (f) Both girls report to the teacher, the girl who is having a garment fitted should wear it, and get the teacher's approval of the proposed changes.
- (g) Give the list of proposed changes that the teacher signed, to indicate approval, to the girl whose garment you fitted.
- (h) Reverse this procedure for the other girl.
- (i) Do the necessary ripping to make alterations possible.
- (j) Fit the garment correctly. Have the teacher check the fit.
- (k) Remove the garment and paste in the alterations. Have it checked by the teacher.
- (l) Stitch and press the garment.
- (m) Pass in the garment for marking. Pin to the garment a paper describing the alterations that were made.

III. OPTIONAL RELATED ACTIVITIES

1. Consult your English teacher about writing a theme on the subject "Observing the Fit of Garments".
2. Prepare a short report, to be read to the class, on your alteration problem.
3. Make some slides to illustrate the problems you met in

altering a garment. Show your slides to the class.

4. Using the opaque projector give an illustrated talk to the class on one of the problems you might encounter in altering a ready-made garment.

5. With the aid of the opaque projector make a large poster to illustrate some problem in altering a ready-made garment. The teacher will suggest a problem, and give instructions on how to construct a poster by this method.

EVALUATIVE MATERIAL

I PENCIL-AND-PAPER TEST

Directions - Read the statement carefully and put a circle around the letter "T" if true or "F" if false.

1. T - F Altering a garment is a procedure similar to fitting and making a garment. (1)
2. T - F A ready-made garment should be tried on to determine how well it fits. (2)
3. T - F When fitting a garment it should be put on wrong side out. (3)
4. T - F The undergarments worn effect the fit of a garment. (4)
5. T - F If a garment fits well when one is standing it should be purchased. (5)
6. T - F A garment should fit closely across the back. (6)
7. T - F The shoulderline on ready-made dresses is usually too short. (7)

- altering a garment. Show your slides to the class.
4. Using the opaque projector give an illustrated talk to the class on one of the problems you might encounter in altering a ready-made garment.
5. With the aid of the opaque projector make a large poster to illustrate some problem in altering a ready-made garment. The teacher will suggest a problem, and give instructions on how to construct a poster by this method.

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 5. T - F If a garment fits well when one is standing it should be purchased. (5)
 6. T - F A garment should fit closely across the back. (6)
 7. T - F The shoulders on ready-made dresses is usually too short. (7)

8. T - F The shoulderline is increased in the same proportion as the bust measure in ready-made garments. (8)
9. T - F The shoulderline can be adjusted without changing the fit of the neckline. (9)
10. T - F The back shoulder should be about one half inch longer than the front shoulder and should be eased in. (R)
11. T - F The shoulder of a dress should be fitted without shoulder pads. (10)
12. T - F The use of shoulder pads makes it difficult to fit the shoulder seam of a dress. (10)
13. T - F Darts may be used on the back of the shoulder to adjust its width. (11)
14. T - F A dart that measures one fourth inch at the top will remove one fourth inch of fullness. (11)
15. T - F A dart is wide at the cut edge of the garment and tapers to a point at the inside end. (R)
16. T - F The fold of a dart is usually on the right side. (R)
17. T - F A dart that is too long for its width will bulge at the end. (R)
18. T - F When making the shoulder narrower it is necessary to remove the sleeve. (11)
19. T - F Alterations should be basted carefully. (11)

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20. T - F Alterations should be basted carefully. (11)

20. T - F The crosswise grain of the material at the bustline should be perpendicular to the floor. (12)
21. T - F If the crosswise thread is in the wrong position at the bust it can be corrected by taking a dart in the underarm seam. (13)
22. T - F If the grain of the material at the bust drops it can be corrected by taking a dart at the shoulder. (13)
23. T - F Underarm darts will correct diagonal lines from the bust to underarm. (14)
24. T - F It is necessary to remove the placket to put darts in the underarm seam. (15)
25. T - F In making a placket the back should be lapped over the front. (R)
26. T - F Zippers for dress plackets are closed at both ends. (R)
27. T - F An exposed zipper closing is generally used for an underarm dress placket. (R)
28. T - F A concealed zipper placket is used in skirts. (R)
29. T - F A cording foot is used on the machine when stitching in a zipper. (R)
30. T - F A skirt placket is usually ten inches long. (R)
31. T - F The armscye can be altered without changing the sleeve. (16)

20. T - F The crosswise grain of the material at the neckline should be perpendicular to the floor. (13)
21. T - F If the crosswise thread is in the wrong position at the bust it can be corrected by taking a dart in the underarm seam. (13)
22. T - F If the grain of the material at the waist drops it can be corrected by taking a dart at the shoulder. (13)
23. T - F Underarm darts will correct diagonal lines from the bust to underarm. (14)
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30. T - F A skirt placket is usually ten inches long. (14)
31. T - F The straps can be altered without changing the sleeve. (15)

32. T - F If the underarm seam of the dress is taken in the armscye becomes larger. (17)
33. T - F Great care must be taken when trimming an armscye. (17)
34. T - F The sleeve should be enlarged in proportion to the armscye. (18)
35. T - F A set-in sleeve should hang straight from the front side of the shoulder. (19)
36. T - F The crosswise threads of a sleeve should be parallel to the floor on the upper arm at the level of the armpit. (19)
37. T - F If the grain of material in the sleeve drops under the arm it indicates the sleeve is too short in the cap. (20)
38. T - F In lifting the grain of material in a sleeve only the lower part of the sleeve needs to be ripped. (20)
39. T - F In pinning in a sleeve you should hold the sleeve away from you. (R)
40. T - F Diagonal wrinkles from the top of the sleeve to the underarm indicate that the cap of the sleeve is too long. (21)
41. T - F To correct diagonal wrinkles in the top of a sleeve it should be lifted in the armscye at the underarm. (21)

32. T - F If the underarm seam of the dress is taken in

the armhole becomes larger. (17)

33. T - F Great care must be taken when turning an arm-

hole. (17)

34. T - F The sleeve should be enlarged in proportion to

the armhole. (18)

35. T - F A set-in sleeve should hang straight from the

front side of the shoulder. (19)

36. T - F The crosswise threads of a sleeve should be

parallel to the floor on the upper arm at the

level of the elbow. (19)

37. T - F If the grain of material in the sleeve drops

under the arm it indicates the sleeve is too

short in the cap. (20)

38. T - F In fitting the grain of material in a sleeve

only the lower part of the sleeve needs to be

rippled. (20)

39. T - F In pinning in a sleeve you should hold the

sleeve away from you. (21)

40. T - F Diagonal wrinkles from the top of the sleeve

to the underarm indicate that the cap of the

sleeve is too long. (21)

41. T - F To correct diagonal wrinkles in the top of a

sleeve it should be lifted in the armhole at

the underarm. (21)

42. T - F If a sleeve is too tight at the upperarm a gusset may be inserted. (22)
43. T - F A gusset and a small pleat are the same. (22)
44. T - F The underarm seam should fall in a straight line from the center of the armpit to the floor. (23)
45. T - F If the underarm seam slopes to the front and the waistline is lifted in front, it can be corrected by raising the cross grain of the skirt at the underarm seam. (26)
46. T - F If a skirt is too tight it should be let out a small amount on all seams. (27)
47. T - F One fourth of an inch let out on a skirt will enlarge the skirt three fourths of an inch. (27)
48. T - F The only method of making a gored skirt larger is to lift it at the waistline. (28)
49. T - F A skirt band may be finished with or without stitching showing on the outside. (R)
50. T - F Machine stitching should look the same on both sides. (R)
51. T - F If a gored skirt is too large the amount of fullness to be removed should be taken from the side seams.
52. T - F If a skirt "cups in" at the back the grain of the material is not parallel to the floor at the hips. (30)

42. T - F If a sleeve is too tight at the upper arm

gusset may be inserted. (22)

43. T - F A gusset and a small pleat are the same. (23)

44. T - F The underarm seam should fall in a straight

line from the center of the armhole to the

floor. (24)

45. T - F If the underarm seam slopes to the front and

the waistline is fitted in front, it can be

corrected by raising the cross grain of the

skirt at the underarm seam. (25)

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a small amount on all seams. (26)

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48. T - F The only method of making a gored skirt larger

is to lift it at the waistline. (28)

49. T - F A skirt band may be finished with or without

stitching showing on the outside. (29)

50. T - F Machine stitching should look the same on both

sides. (30)

51. T - F If a gored skirt is too large the amount of

fullness to be removed should be taken from the

side seams.

52. T - F If a skirt "puffs in" at the back the grain of

the material is not parallel to the floor at

the hips. (31)

53. T - F If a skirt "cups in" at the back it should be dropped at the waistline in back and lifted at the front. (30)
54. T - F The darts in a skirt and waist should match when joining the skirt and blouse of a dress. (R)
55. T - F A garment should not be hung before all alterations are completed. (31)
56. T - F The hip measure is taken nine inches below the waist. (R)
57. T - F The crosswise grain of the material at the hips should be parallel to the floor. (32)
58. T - F The seam binding, removed from a hem that is being adjusted, cannot be reused. (34)
59. T - F Seam binding should be hemmed by hand to the edge of the hem. (R)
60. T - F The crease in a hem should be pressed out from the right side using a damp cloth. (35)
61. T - F The shoes worn when having a dress hung should be similar to those that will be worn with the garment. (35)
62. T - F When hanging a hem the garment should be put on and the hemline marked with a row of basting. (35)
63. T - F When pinning a hem in place the seams should always match. (R)
64. T - F The extra fullness in a hem should be adjusted

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64. T - F The extra fullness in a hem should be adjusted

by means of tiny pleats or a gathering thread.(35)

65. T - F Silk seam binding can be used to finish the edge of a hem. (35)
66. T - F Most hems are machine stitched. (35)
67. T - F It is easier to adjust the length of a very full skirt at the hem than it is at the waist.(36)

II TEACHER EVALUATION

Evaluate the pupil's work on the problem of altering a garment as follows:

1. Grade the pupil on her ability to determine what is wrong with the fit of a garment, and her ability to suggest what should be done to improve it. (Core activity 28, a, b, c, and f.)
2. Grade the pupil on her ability to make the alterations. (Core activity 28, e, g, h, and i.)

by means of tiny pieces or a gathering thread. (35)

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II. TEACHER EVALUATION

Evaluate the pupil's work on the problem of altering

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1. Grade the pupil on her ability to determine

what is wrong with the fit of a garment, and

her ability to suggest what should be done to

improve it. (Core activity 38, e, b, c, and f.)

2. Grade the pupil on her ability to make the al-

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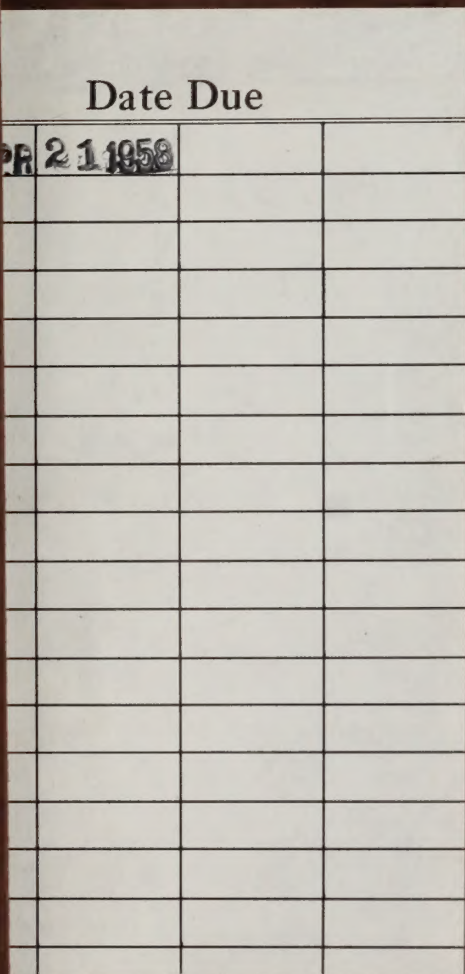
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